

THE
ODYSSEY
OF
HOMER.

Translated from the *GREEK*.

VOL. IV.

LONDON:

Printed for HENRY LINTOT.

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THE
ODYSSEY
OF
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1841.



THE
FIFTEENTH BOOK
OF THE
ODYSSEY.





The ARGUMENT.

The Return of Telemachus.

The Goddess Minerva commands Telemachus in a Vision to return to Ithaca. Pisistratus and he take leave of Menelaus, and arrive at Pylos, where they part; and Telemachus sets sail, after having received on board Theoclymenus the Soothsayer. The Scene then changes to the Cottage of Eumæus, who entertains Ulysses with a recital of his adventures. In the mean time Telemachus arrives on the coast, and sending the vessel to the town, proceeds by himself to the lodge of Eumæus.



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*Telemachus departs from Lacedemon in a Chariot
with the Son of Nestor having received great
presents from Menelaus.*

P. Fourdrinier. Scul.



THE
FIFTEENTH BOOK
OF THE
ODYSSEY.

NOW had *Minerva* reach'd those ample plains,
Fam'd for the dance, where *Meneclaus* reigns;
Anxious she flies to great *Ulysses'* heir,
His instant voyage challeng'd all her care.

Beneath

NOTES.

Neither this book, nor indeed some of the following, are to be reckon'd among the most shining parts of the *Odyssey*. They are narrative, and generally low; yet natural, and just enough, considering *Homer* was resolv'd to describe and follow low life so very minutely. This great Poet here resembles an evening Sun; he has not the same heat or brightness; there are several little clouds about him, though

Beneath the royal Portico display'd,
With *Nestor's* son, *Telemachus* was lay'd;

5

In

though in some places gilded and adorn'd: however, to make us amends, he breaks out again before the conclusion of his course, and sets at last in glory.

There is no doubt, but all the Parts of a Poem are not capable of equal lustre; nay, they ought not to dazzle us alike, or tire us by a perpetual strain upon the imagination. But in these cooler relations a Translator has a hard Task: He is expected to *shine*, where the Author is *not bright*; and the unreasonable Critic demands a Copy more noble than the Original. 'Tis true, these are the passages of which he ought to take particular care, and to set them off to the best advantage: But however he may polish a vulgar stone, it will still retain its inherent degree of cloudiness; and the man is ignorant indeed, who thinks one can make it a Diamond.

The story now turns to *Telemachus*, and the Poet briefly describes his voyage to his country: There is a necessity to be concise, for the Hero of an Epic Poem is never to be out of sight, after his introduction. The little time that *Homer* employs in the return of *Telemachus* is not spent unusefully by *Ulysses*; during this interval, he learns the state of his publick and domestick affairs from *Eumæus*, and prepares the way for the destruction of the Suitors, the chief design of the whole *Odyssey*. There is another reason why the Poet ought not to dwell at large upon the story of *Telemachus*; he bears but an incidental relation to the *Odyssey*, and consequently *Homer* was necessitated to pass over his actions with brevity, that he might describe the Hero of his Poem at full length. It has been objected, that no mention has been made of any action at all of *Telemachus* during his whole stay with *Menelaus*, and that he lies there idly, without making his voyage contribute any thing to the restitution of *Ulysses*; but from the former observation it is evident, that this silence in the Poet proceeds from judgment; nothing is to be inserted in an Epic Poem but what has some affinity with the main design of it: but what affinity could the actions of *Telemachus* in the Spartan court have with those of *Ulysses*? This would have been to make two Heroes in one Poem, and would have broken the Unity of the Action; whereas by the contrary conduct *Homer* unites the two stories, and makes the voyage of *Telemachus* subservient to the chief action; namely, the restitution of *Ulysses*. *Telemachus* undertakes a voyage to make enquiry after *Ulysses*; this the Poet fully describes, because it has an immediate relation to *Ulysses*; but passes over all other adventures during the absence of *Telemachus*, because they have no relation to the design.

I know

In sleep profound the Son of *Nestor* lies;
Not thine, *Ulysses*! Care unseal'd his eyes:

Restless

I know it has been objected, that the whole story of *Telemachus* is foreign to the *Odyssey*, and that the four first books have not a sufficient connexion with the rest of the Poem, and therefore that there is a double action: But this objection will cease, if it be made appear, that this voyage contributes to the restoration of *Ulysses*; for whatever incident has such an effect, is united to the subject and essential to it. Now that this voyage has such an effect is very evident; the suitors were ready to seize the throne of *Ulysses*, and compel his wife to marry; but by this voyage *Telemachus* breaks their whole designs. Instead of usurping the throne, they are obliged to defend themselves: they defer their purpose, and waste much time in endeavouring to intercept him in his return. By this method leisure is gain'd from the violence and addresses of the suitors, till *Ulysses* returns and brings about his own re-establishment. This voyage therefore is the secret source from which all the happiness of *Ulysses* flows: for had not *Telemachus* sail'd to *Pyle*, *Penelope* must have been compell'd to marry, and the throne of *Ulysses* usurped. I have been more large upon this objection, because many foreign Critics lay great weight upon it. See Note XIX on the first book.

There has lately been a great dispute amongst the *French*, concerning the length of the stay of *Telemachus* from his country. The debate is not very material, nor is it very difficult to settle that point. *Telemachus* sail'd from *Ithaca* in the evening of the second day, and returns to it on the thirty-eighth in the morning, so that he is absent thirty-five days completely.

V. 1. Now had *Minerva*, &c.] If this had been related by an Historian, he would have only said that *Telemachus* judg'd it necessary for his affairs to sail back to his own country; but a Poet steps out of the common beaten road, ascribes the wisdom of that Hero to the Goddess of it, and introduces her in person, to give a dignity to his Poetry.

The Reader may consult in general the extracts from *Bossu*, (plac'd before the *Odyssey*) concerning machines, or the interposition of Deities in Epic Poetry. I will here beg leave to set them in a different and more particular light.

It has been imagin'd that a Deity is never to be introduc'd but when all human means are ineffectual: If this were true, *Minerva* would be in vain employ'd in bringing *Telemachus* back, when a common Messenger might have answer'd that purpose as well as the Goddess. I doubt not but the verse of *Horace* has led many into this error;

Restless he griev'd, with various fears oppress,
 And all thy fortunes roll'd within his breast. 10
 When, O *Telemachus*! (the Goddess said)
 Too long in vain, too widely hast thou stray'd.

Thus

Nec Deus interfit nisi dignus vindice nodus.

This rule is to be apply'd only to the Theater, of which *Horace* there speaks, and means no more, than when the knot of the Play is to be unty'd, and no other way is left for making the discovery, then let a God descend and clear the intricacy to the Auditors. But, as *Mr. Dryden* observes, it has no relation to Epic Poetry.

It is true, that a Deity is never to be introduc'd upon little and unworthy occasions; the very design of Machines is to add weight and dignity to the story, and consequently an unworthy employment defeats the very intent of them, and debases the Deities by making them act in offices unworthy of the characters of divine personages: But then it is as true, that a Poet is at liberty to use them for ornament as well as necessity. For instance, both *Virgil* and *Homer* in their descriptions of storms introduce Deities, *Neptune* and *Æolus*, only to fill our minds with grandeur and terror; for in reality a storm might have happen'd without a miracle, and *Æneas* and *Ulysses* both have been driven upon unknown shores, by a common storm as well as by immediate interposition of *Neptune* or *Æolus*. But machines have a very happy effect; the Poet seems to converse with Gods, gives signs of a divine transport, and distinguishes his Poem in all Parts from an History.

V. 5. *Beneath the royal Portico, &c.*] *Minerva* here finds *Telemachus* in bed: It is necessary to remember that *Ulysses* landed in *Ithaca* in the morning of the thirty-fifth day; and when *Minerva* left him, she went to the *Spartan* court to *Telemachus*; this vision therefore appears to that *Hero* in the night following the thirty-fifth day. On the thirty-sixth he departs from *Menelaus*, and lodges that night with *Diocles*; on the thirty-seventh he embarks towards the evening, sails all night, and lands on the thirty-eighth in the morning in his own country. From this observation it is likewise evident, that *Ulysses* passes two days in discourse with *Eumæus*, tho' the Poet only distinguishes the time by the voyage of *Telemachus*; for the preceding book concludes with the thirty-fifth day, and *Telemachus* spends the thirty-sixth and thirty-seventh and the following night in his return, and meets *Ulysses* in the morning of the thirty-eighth day. This remark is necessary to avoid confusion, and to make the two stories of *Ulysses* and *Telemachus* coincide, in this and the next book of the *Odyssey*.

Thus leaving careless thy paternal right
 The robbers prize, the prey to lawless might.
 On fond pursuits neglectful while you roam, 15
 Ev'n now, the hand of Rapine sacks the dome.
 Hence to *Atrides*; and his leave implore
 To launch thy vessel for thy natal shore;
 Fly, whilst thy Mother virtuous yet withstands
 Her kindred's wishes, and her Sire's commands; 20
 Thro' both, *Eurymachus* pursues the dame,
 And with the noblest gifts asserts his claim.
 Hence therefore, while thy stores thy own remain:
 Thou know'st the practice of the female train,
 Lost

V. 20. *Her kindred's wishes, and her Sire's commands.*] Ovid had these lines in his view in his Epistle of *Penelope* to *Ulysses*.

*Me pater Icarus viduo decedere lecto
 Cogit, & immensas increpat usque moras.*

But why should *Minerva* make use of these arguments, to persuade *Telemachus* to return immediately; and give him no information concerning the safety of *Ulysses*, who was now actually landed in his own country? The Poet reserves this discovery to be made in the future part of the story: If *Telemachus* had known of his father's being already return'd, there could have been no room for the beautiful interview between the father and the son; for the doubts and fears, the surprize and filial tenderness, on the part of *Telemachus*; and for the paternal fondness, the yearnings of nature, and the transports of joy, on the part of *Ulysses*. *Aristotle* particularly commends this conduct of *Homer* with respect to *Ulysses*. These disguises and concealments, (says that Author) perplex the fable with agreeable plots and intricacies, surprize us with a variety of incidents, and give room for the relation of many adventures; while *Ulysses* still appears in assum'd characters, and upon every occasion recites a new History. At the same time the Poet excellently sustains his character, which is every where distinguish'd by a wise and ready dissimulation.

V. 24. *Thou know'st the practice of the female train.*] This is not spoken in derogation of *Penelope*, nor applied to her in particular; it

Lost in the children of the present spouse 25
 They slight the pledges of their former vows;
 Their love is always with the lover past;
 Still the succeeding flame expells the last.
 Let o'er thy house some chosen maid preside,
 Till heav'n decrees to bless thee in a bride. 30
 But now thy more attentive ears incline,
 Observe the warnings of a pow'r divine:
 For thee their snares the Suitor Lords shall lay
 In *Samos* sands, or streights of *Ithaca*,
 To seize thy life shall lurk the murd'rous band, 35
 Ere yet thy footsteps press thy native land.
 No ——— sooner far their riot and their lust
 All cov'ring earth shall bury deep in dust!
 Then distant from the scatter'd Islands steer,
 Nor let the night retard thy full career; 40

is laid down as an universal maxim, and utter'd by the Goddess of wisdom: But (says *Madam Dacier*) I wish the Poet had told us, if the husbands in his days had better memories toward their departed wives? But what advantage would this be to the fair sex, if we allow that an husband may possibly forget a former wife? I chuse rather to congratulate the modern Ladies, against whom there is not the least objection of this nature. Is it not evident, that all our widows are utterly disconsolate, appear many months in deep mourning? and whenever they are prevail'd upon to a second marriage, do they not chuse out the strongest, best built, and most vigorous youth of the nation? For what other reason, but that such constitutions may be a security against their ever feeling the like calamity again? What I have here said shews that the world is well chang'd since the times of *Homer*; and however the race of man is dwindled and decay'd since those ages, yet it is a demonstration that the modern Ladies are not to blame for it.

Thy heav'nly guardian shall instruct the gales
 To smoothe thy passage, and supply thy sails :
 And when at *Ithaca* thy labour ends,
 Send to the town thy vessel with thy friends ;
 But seek thou first the Master of the swine, 45
 (For still to thee his loyal thoughts incline)
 There pass the night : while he his course pursues
 To bring *Penelope* the wish'd for news,
 That thou safe sailing from the *Pylian* strand
 Art come to bless her in thy native land. 50

Thus spoke the Goddess, and resum'd her flight
 To the pure regions of eternal light.

Mean while *Pisistratus* he gently shakes,
 And with these words the slumb'ring youth awakes.

Rise, son of *Nestor* ! for the road prepare, 55
 And join the harness'd courfers to the car.

What cause, he cry'd, can justify our flight,
 To tempt the dangers of forbidding night ?
 Here wait we rather, till approaching day
 Shall prompt our speed, and point the ready way. 60
 Nor think of flight before the *Spartan* King
 Shall bid farewell, and bounteous presents bring ;
 Gifts, which to distant ages safely stor'd,
 The sacred act of friendship shall record.

Thus he. But when the dawn bestreak'd the East, 65
 The King from *Helen* rose, and sought his guest.

As soon as his approach the Hero knew,
 The splendid mantle round him first he threw,
 Then o'er his ample shoulders whirl'd the cloak,
 Respectful met the Monarch, and bespoke. 70

Hail, great *Atrides*, favour'd of high *Jove*!
 Let not thy Friends in vain for licence move.
 Swift let us measure back the wat'ry way,
 Nor check our speed, impatient of delay.

If with desire so strong thy bosom glows, 75
 Ill, said the King, shou'd I thy wish oppose;
 For oft in others freely I reprove
 The ill-tim'd efforts of officious love;
 Who love too much, hate in the like extream,
 And both the golden Mean alike condemn. 80
 Alike he thwarts the hospitable end,
 Who drives the free, or stays the hasty friend;
 True friendship's laws are by this rule express'd,
 Welcome the coming, speed the parting guest.

V. 84. *Welcome the coming, speed the parting guest.*] Homer has here laid together admirable precepts for social life; the passage was much admir'd; *Herodotus* borrow'd it, as we are inform'd by *Eustatbius*.

————— τραπέζην

Μειλίξαιτ' ἀπόπειμψαι ἱπᾶν ἰθίλωσι νέεσθαι.

But perhaps *Eustatbius* quoted by memory, or thro' inadvertency wrote down *Herodotus* for *Theocritus*, in whom these lines are to be found:

Μηδὲ ξεινοδόκον κακὸν ἔμμεναι, ἀλλὰ τραπέζῃ
 Μειλίξαιτ' ἀπ' πεμψαι, ἱπᾶν ἰθίλωντι νέεσθαι.

Yet

BOOK XV. *HOMER'S ODYSSEY.* 13

Yet stay, my friends, and in your chariot take 85

The noblest presents that our love can make:

Mean-time commit we to our women's care

Some choice domestic viands to prepare;

The trav'ler rising from the banquet gay,

Eludes the labours of the tedious way. 90

Then if a wider course shall rather please

Thro' spacious *Argos*, and the Realms of *Greece*,

Atrides in his chariot shall attend;

Himself thy convoy to each royal friend.

No Prince will let *Ulysses'* heir remove 95

Without some pledge, some monument of love:

These will the Caldron, these the Tripod give,

From those the well-pair'd mules we shall receive,

Or bowl emboss'd whose golden figures live. }

To whom the Youth, for prudence fam'd, reply'd, 100

O Monarch, care of heav'n! thy people's pride!

No friend in *Ithaca* my place supplies,

No pow'rful hands are there, no watchful eyes:

My stores expos'd and fenceless house demand

The speediest succour from my guardian hand; 105

Left in a search too anxious and too vain

Of one lost joy, I lose what yet remain.

His purpose when the gen'rous warrior heard,
 He charg'd the household eates to be prepar'd.
 Now with the dawn, from his adjoining home, 110
 Was *Boethades Eteonus* come ;
 Swift as the word he forms the rising blaze,
 And o'er the coals the smoaking fragments lays.
 Mean-time the King, his Son, and *Helen*, went
 Where the rich wardrobe breath'd a costly scent. 115
 The King selected from the glitt'ring rows
 A bowl ; the Prince a silver beaker chose.
 The beauteous Queen revolv'd with careful eyes
 Her various textures of unnumber'd dyes,

V. 109. *He charged the household eates to be prepar'd.*] It is in the original, *He commanded Helen and her maids to do it.* The moderns have blam'd *Menelaus* for want of delicacy in commanding his Queen to perform such household offices. I read such passages with pleasure, because they are exact pictures of antient life: We may as well condemn the first inhabitants of the world for want of politeness, in living in tents and bowers, and not in palaces. This command of *Menelaus* agrees with those manners, and with the patriarchal life. *Gen. xviii. 6. Abraham hasten'd into his tent, and said unto Sarah his wife, make ready quickly three measures of fine meal: Knead it, and make cakes upon the hearth.*

I doubt not but the continual descriptions of entertainments have likewise given offence to many ; but we may be in some degree reconcil'd to them, if we consider they are not only instances of the hospitality of the antients, but of their piety and religion: Every meal was a religious act, a sacrifice, or a feast of thanksgiving: libations of wine, and offerings of part of the flesh were constantly made at every entertainment. This gives a dignity to the description, and when we read it, we are not to consider it as an act merely of eating or drinking, but as an office of worship to the Gods.

This is a note of the Critics; but perhaps the same thing might as well be said of our modern entertainments, wherever the good practice of saying *Grace* before and after meat is not yet laid aside.

And

And chose the largest ; with no vulgar art 120
 Her own fair hands embroider'd ev'ry part :
 Beneath the rest it lay divinely bright,
 Like radiant *Hesper* o'er the gems of night.
 Then with each gift they hasten'd to their guest,
 And thus the King *Ulysses'* heir address. 125
 Since fix'd are thy resolves, may thund'ring *Jove*
 With happiest omens thy desires approve !
 This silver bowl, whose costly margins shine
 Enchas'd with gold, this valu'd gift be thine ;
 To me this present, of *Vulcanian* frame, 130
 From *Sidon's* hospitable Monarch came ;
 To thee we now consign the precious load,
 The pride of Kings, and labour of a God.

V. 123. *Like radiant Hesper o'er the gems of night.*] If this passage were translated literally, it would stand thus, *Helen chose a vesture of most beautiful embroidery, and of the largest extent, a vesture that lay beneath the rest.* We are to understand by the last circumstance, that this vesture was the choicest of her wardrobe, it being repositied with the greatest care, or *μεγαλὴν ἀσφονδίαν*. The verses are taken from lib. 6. of the *Iliad*. This robe was the work of *Helen's* own hands ; an instance that in those days a great Lady, or a great Beauty, might be a good workwoman : And she here seems to take particular care to obviate an opinion one might otherwise have, that she did not apply herself to these works till her best days were past. We are told in the *Iliad*,

*Her in the Palace, at her loom she found,
 The golden web her own sad story crown'd :
 The Trojan wars she weav'd, her self the prize,
 And the dire triumphs of her fatal eyes.*

Then

Then gave the cup ; while *Megapenthe* brought
 The silver vase with living sculpture wrought. 135
 The beauteous Queen advancing next, display'd
 The shining veil, and thus endearing said.

Accept, dear youth, this monument of love,
 Long since, in better days, by *Helen* wove :
 Safe in thy mother's care the vesture lay, 140
 To deck thy bride and grace thy nuptial day.
 Mean-time may'st thou with happiest speed regain
 Thy stately palace, and thy wide domain.

She said, and gave the veil ; with grateful look
 The Prince the variegated present took. 145
 And now, when thro' the royal dome they pass'd,
 High on a throne the King each stranger plac'd.
 A golden ew'r th' attendant damsel brings,
 Replete with water from the crystal springs ;
 With copious streams the shining vase supplies 150
 A silver laver of capacious size.

They wash. The tables in fair order spread,
 The glitt'ring canisters are crown'd with bread ;
 Viands of various kinds allure the taste
 Of choicest sort and flavour ; rich repast ! 155
 Whilst *Eteoneus* portions out the shares,
Atrides' son the purple draught prepares.
 And now (each fated with the genial feast,
 And the short rage of thirst and hunger ceast)

Ulysses'

BOOK XV. HOMER'S ODYSSEY. 17

Ulysses' son, with his illustrious friend, 160

The horses join, the polish'd car ascend.

Along the court the fiery steeds rebound,

And the wide portal echoes to the sound.

The king precedes ; a bowl with fragrant wine

(Libation destin'd to the Pow'rs divine) 165

His right-hand held : before the steeds he stands,

Then, mix'd with pray'rs, he utters these commands.

Farewell and prosper, youths ! let *Nestor* know

What grateful thoughts still in this bosom glow,

For all the proofs of his paternal care, 170

Thro' the long dangers of the ten-years war.

Ah ! doubt not our report (the Prince rejoyn'd)

Of all the virtues of thy generous mind.

And oh ! return'd might we *Ulysses* meet !

To him thy presents shew, thy words repeat : 175

How

V. 174. 'And 'oh ! return'd might we *Ulysses* meet ! &c.] It is not impossible but a false reading may have crept into the text in this verse. In the present edition it stands thus.

——— αἱ γὰρ ἐγὼν ὥς
Νοστήσας, Ἰθάκην δὲ κίων, Ὀδυσσεῖ ἰὸν δοίω
ἔειποιμ'. ———

The sense will be less intricate, and the construction more easy, if instead of κίων we insert κίχων, and read the line thus pointed.

Νοστήσας Ἰθάκην δὲ, κίχων Ὀδυσσεῖ ἰὸν δοίω
ἔειποιμ'.

Then

How will each speech his grateful wonder raise?

How will each gift indulge us in thy praise?

Scarce ended thus the Prince, when on the right

Advanc'd the bird of *Jove*: auspicious sight!

A milkwhite fowl his clinching talons bore, 180

With care domestic pamper'd at the floor.

Peasants in vain with threatening cries pursue,

In solemn speed the bird majestic flew

Full dexter to the car: the prosp'rous fight

Fill'd ev'ry breast with wonder and delight. 185

But *Nestor's* son the chearful silence broke,

And in these words the *Spartan* chief bespoke.

Say if to us the Gods these Omens send,

Or fates peculiar to thy self portend?

Whilst yet the Monarch paus'd, with doubts oppress'd, 190

The beauteous Queen reliev'd his lab'ring breast.

Hear, me she cry'd, to whom the Goods have giv'n

To read this sign, and mystick sense of heav'n.

As

Then the verse will have this import, "O may I, upon my return to *Ithaca*, finding *Ulysses* in his Palace, give him an Account of your friendship!" whereas in the common editions there is a tautology; and either *κίω* or *ροσήσας* must be allowed to be a superfluity.

V. 192. *Hear me, she cry'd, &c.*] It is not clear why the Poet ascribes a greater quickness and penetration to *Helen* in the solution of this prodigy, than to *Menelaus*. Is it, as *Eustathius* asserts, from a superior acuteness of nature and presence of mind in the fair sex? Or is it, that *Helen* in this resembles some modern beauties, who (though their husbands be ask'd the question) will make the answer themselves?

As thus the plummy sov'reign of the air
 Left on the mountain's brow his callow care, 195
 And wander'd through the wide ethereal way
 To pour his wrath on yon luxurious prey ;
 So shall thy god-like father tofs'd in vain
 Thro' all the dangers of the boundless main,
 Arrive, (or is perchance already come) 200
 From slaughter'd gluttons to release the dome.

themselves ? I would willingly believe that *Helen* might happen to stand in such a position, as to be able to make more minute observation upon the flight of the eagle, than *Menelaus* ; and being more circumstantial in the observation, she might for that reason be more ready and circumstantial in the interpretation. But *Homer* himself tells us, that she receiv'd it from the Gods. This is a pious lesson, to teach us in general, that all knowledge is the gift of God, and perhaps here particularly inserted to raise the character of *Helen*, and make us less surpris'd to see her forgiven by *Menelaus*, when she is not only pardon'd, but favour'd thus with inspiration. And indeed it was necessary to reconcile us to this fatal Beauty ; at whom the Reader is naturally enough offended : She is an actress in many of the scenes of the *Odyssey*, and consequently to be redeemed from contempt : This is done by degrees ; the Poet steals away the adulteress from our view, to set before us the amiable penitent.

V. 194. *As thus the plummy sovereign, &c.*] *Ulysses* is the eagle, the bird represents the suitors : the cries of the men and women when the eagle seiz'd his prey, denote the lamentations of the relations of the suitors, who are slain by *Ulysses*. The circumstance of the flight of the eagle close to the horses, is added to shew that the prodigy had a fix'd and certain reference to a person present ; namely *Telemachus* : The eagle comes suddenly from a mountain ; this means that *Ulysses* shall unexpectedly arrive from the country to the suitors destruction. The fowl is said to be fed by the family, this is a full designation of the suitors, who feed upon *Ulysses*, and prey upon his family. And as this bird is kill'd by the talons of the eagle, so the suitors fall by the spear of *Ulysses*. *Eustathius*.

Oh !

Oh! if this promis'd bliss by thund'ring *Jove*,
 (The Prince reply'd) stand fix'd in fate above ;
 To thee, as to some God, I'll temples raise,
 And crown thy altars with the costly blaze. 205

He said ; and bending o'er his chariot, flung
 Athwart the fiery steeds the smarting throng ;
 The bounding shafts upon the harness play,
 'Till night descending intercepts the way.
 To *Diocles*, at *Pheræ*, they repair, 210
 Whose boasted Sire was sacred *Alpheus*' heir ;
 With him all night the youthful strangers stay'd,
 Nor found the hospitable rites unpay'd.
 But soon as morning from her orient bed
 Had ting'd the mountains with her earliest red, 215
 They join'd the steeds, and on the chariot sprung ;
 The brazen portals in their passage rung.

To *Pyles* soon they came ; when thus begun
 To *Nestor*'s heir *Ulysses*' god-like son :
 Let not *Pasistratus* in vain be prest, 220
 Nor unconsenting hear his friend's request ;
 His friend by long hereditary claim,
 In toils his equal, and in years the same.
 No farther from our vessel, I implore,
 The coursers drive ; but lash them to shore. 225

Too long thy father would his friend detain ;
I dread his proffer'd kindness, urg'd in vain.

The Hero paus'd, and ponder'd this request,
While love and duty warr'd within his breast.
At length resolv'd, he turn'd his ready hand, 230
And lash'd his panting coursers to the strand.
There, while within the poop with care he stor'd
The regal presents of the Spartan Lord ;
With speed be gone, (said he) call ev'ry mate,
Ere yet to Nestor I the tale relate : 235
'Tis true, the fervor of his gen'rous heart
Brooks no repulse, nor could'st thou soon depart ;

V. 226. *Too long thy father would his friend detain.*] This has been objected against, as contrary to the promise of *Telemachus*, who assur'd *Menelaus* that he would acquaint Nestor with his great friendship and hospitality: Is he therefore not guilty of falsehood, by embarking immediately without fulfilling his promise? *Eustatius* answers, that the prodigy of the eagle occasions this alteration, and that the not fulfilling his promise is to be ascrib'd to accident and necessity. But the words of *Telemachus* sufficiently justify his veracity; they are of the plural number *καταλέξομεν*, *I and Pisistratus will inform Nestor of your hospitality*: This promise he leaves to be performed by *Pisistratus*, who returns directly to Nestor. Others blame *Telemachus* as unpolite, in leaving Nestor without any acknowledgment for his civilities. *Dacier* has recourse to the command of *Minerva*, and to the prodigy of the eagle, for his vindication: He is commanded by the Gods to return immediately; and therefore not blameable for complying with their injunctions. But perhaps it is a better reason to say, that the nature of the Poem requires such a conduct; the action of the *Odyssey* stands still till the return of *Telemachus*, (whatever happens to him in *Pyle* being foreign to it) and therefore Homer shews his judgment, in precipitating the actions of *Telemachus*, rather than trifling away the time, while the story sleeps, only to shew a piece of complaisance and ceremony.

Himself

Himself will seek thee here, nor wilt thou find,
In words alone, the *Pylian* Monarch kind.

But when arriv'd he thy return shall know, 240
How will his breast with honest fury glow?
This said, the founding strokes his horses fire,
And soon he reach'd the Palace of his Sire.

Now, (cry'd *Telemachus*) with speedy care
Hoise ev'ry sail, and ev'ry oar prepare. 245
Swift as the word his willing mates obey,
And seize their seats, impatient for the sea.

Mean-time the Prince with sacrifice adores
Minerva, and her guardian aid implores;
When lo! a wretch ran breathless to the shore, 250
New from his crime, and reeking yet with gore.
A Seer he was, from great *Melampus* sprung,
Melampus, who in *Pylus* flourish'd long,

V. 252. ——— From great *Melampus* sprung.] There is some obscurity in this genealogical History. *Melampus* was a prophet, he liv'd in *Pylus*, and was a person of great wealth; his uncle *Nelus* seiz'd his riches, and detain'd them a whole year, to oblige him to recover his herds detain'd by *Iphyclus* in *Phylace*; he fail'd in the attempt, and was kept in prison by *Iphyclus*, the son of *Phylacus*. *Bias*, the brother of *Melampus*, was in love with *Pero* the daughter of *Nelus*; *Nelus*, to engage *Melampus* more strongly in the enterprise, promises to give *Pero* in marriage to his brother *Bias*, upon the recovery of his herds from *Iphyclus*. At length *Iphyclus* releases *Melampus* from prison, upon his discovering to him how he might have an heir to succeed to his dominions, and rewards him with restoring the herds of *Nelus*: Then *Nelus* retracts his promise, and refuses to give his daughter *Pero* to *Bias* the brother of *Melampus*; upon this *Nelus* and *Melampus* quarrel, and engaging in a single combat, *Nelus* is vanquish'd, and *Melampus* retires to *Argos*. See *Iliad*. XI. v. 350, &c. and the annotations, Note 23.

'Till

BOOK XV. *HOMER'S ODYSSEY.* 23

'Till urg'd by wrongs a foreign realm he chose,
Far from the hateful cause of all his woes. 255

Neleus his treasures one long year detains;

As long, he groan'd in *Phylacus* his chains:

Mean-time, what anguish and what rage combin'd,

For lovely *Pero* rack'd his lab'ring mind!

Yet 'scap'd he death; and vengeful of his wrong 260

To *Pylos* drove the lowing herds along:

Then (*Neleus* vanquish'd, and consign'd the Fair

To *Bias*' arms) he fought a foreign air;

Argos the rich for his retreat he chose,

There form'd his empire; there his palace rose. 265

From him *Antiphatas* and *Mantius* came:

The first begot *Oiclus* great in fame,

And he *Amphiaraus*, immortal name!

The people's Saviour, and divinely wise,

Belov'd by *Jove*, and him who gilds the skies, 270

Yet short his date of life! by female pride he dies.

From

V. 270. *Belov'd by Jove, and him who gilds the skies,*

Yet short his date of life! by female pride he dies.]

The Poet means *Eryphyle*, who, being brib'd with a golden bracelet by *Polynices*, persuaded her husband *Amphiaraus* to go to the Theban war, where he lost his life. This is a remarkable passage: *Tho' he was lov'd by Jupiter and Apollo, yet he reach'd not to old age.* Is a short life the greatest instance of the love of the Gods? *Plato* quotes the verse to this purpose. "The life of man is so loaded with calamity, that it is an instance of the favour of Heaven to take the burthen from us with speed." The same Author in *Asiarchus* (if that dialogue be his) asserts, that the Gods, having a perfect insight into

From *Mantius Clitus*, whom *Aurora's* love

Snatch'd for his beauty to the thrones above:

And *Polybides* on whom *Phæbus* shone

With fullest rays, *Amphiarauus* now gone;

275

In *Hyperesia's* groves he made abode,

And taught mankind the counsels of the God.

into human affairs; take speedily to themselves those whom they love. Thus when *Trophonius* and *Agamedes* had built a temple to *Apollo*, they pray'd to receive a blessing the most beneficial to mankind: the God granted their prayers, and they were both found dead the next morning. Thus likewise the Priestesses of *Juno*, when her two sons had yoked themselves to her chariot, and drawn her for the greater expedition to the temple, pray'd to the Goddess to reward their filial piety; and they both died that night. This agrees with the expression of *Menander*, He whom the Gods love dies young.

*Οἱ οἱ θεοὶ φιλεῖσιν, ἀποθνήσκει νέος.

V. 272.

— Aurora's love

Snatch'd for his beauty to the thrones above.]

There is nothing more common than such accounts of men being carried away by Goddesses; in all the *Greek Poets*; and yet what offends more against credibility? The Poets invented these fables merely out of compliment to the dead. When any person happen'd to be drown'd in a river; if a man, some Water Nymph stole him; if a woman, she was seiz'd to be the wife of the River God. If any were lost at sea, *Neptune* or some of the Sea Gods or Goddesses had taken them to their beds. But to speak to the present purpose; if any person died in the fields, and his body happen'd not to be found, if he was murder'd and buried, or devour'd by wild beasts, so that no Account was heard of his death, he was immediately imagin'd to be taken from the earth by some Deity who was in love with his beauty. Thus *Clitus* being lost in his morning sports, like *Orion* while he was hunting, he was fabled to be carried to Heav'n by *Aurora*; being lost at the time of the morning, over which that Deity presides.

From

From him sprung *Theoclymenus*, who found
 (The sacred wine yet foaming on the ground)
Telemachus: whom, as to heav'n he prest 280
 His ardent vows, the stranger thus address.

O thou! that dost thy happy course prepare
 With pure libations, and with solemn pray'r;
 By that dread pow'r to whom thy vows are paid;
 By all the lives of these; thy own dear head, 285
 Declare sincerely to no foe's demand
 Thy name, thy lineage, and paternal land.

Prepare

V. 278. *From him sprung Theoclymenus*—] We have had a long genealogical digression to introduce *Theoclymenus*: I fear the whole passage will prove distasteful to an *English* palate; it not being capable of any ornaments of Poetry. I could wish *Homer* had omitted or shortened such passages, though they might be useful in his age; for by such honourable insertions he made his court to the best families then in *Greece*. 'Tis true the story is told concisely, and this occasions some obscurity; distance of time as well as place, makes us see all objects somewhat confusedly and indistinctly. In the days of *Homer* these stories were universally known, and consequently wanted no explication; the obscurity therefore is not to be charg'd upon *Homer*, but to Time, which has defaced and worn away some parts of the impression, and made the image less discernible.

The use the Poet makes of the adventure of *Theoclymenus*, is to give encouragement to *Telemachus*: he assists him with his advice, and by his gift of prophecy explains to him a prodigy in the conclusion of this book. By this method he connects it with the main action, in giving *Telemachus* assurances that his affairs hasten to a re-establishment. Besides these short relations are valuable, as they convey to posterity brief histories of antient facts and families that are extant no where else.

V. 287. *Declare*—thy name, and lineage, &c.] These questions may be thought somewhat extraordinary; for what apparent reason is there for this fugitive to be told the name of the parents of *Telemachus*? But the interrogations are very material; he makes them to learn if *Telemachus* or his father are friends to the person slain

Prepare then, said *Telemachus*, to know
 A tale from falsehood free, not free from woe.
 From *Ithaca*, of royal birth I came, 290
 And great *Ulysses* (ever honour'd name!)
 Was once my Sire: tho' now for ever lost
 In *Stygian* gloom he glides a pensive ghost!
 Whose fate enquiring, thro' the world we rove;
 The last, the wretched proof of filial love, 295
 The Stranger then, Nor shall I aught conceal,
 But the dire secret of my fate reveal.
 Of my own tribe an *Argive* wretch I slew;
 Whose pow'rful friends the luckless deed pursue

by his hand? if they were, instead of sailing with him, he would have reason to fly from him, as from a person who might take away his life by the laws of the country. Thus in the *Hebrew* law, *Numb. xxxv. 9.* *The revenger of blood, (ὁ ἀγχισίων, or propinquus) shall slay the murderer, when he meeteth him.* But the *Jews* had cities of refuge, to which the murderers fled as to a sanctuary: The *Greeks* in like manner, if the homicide fled into a voluntary exile, permitted him to be in security till the murder was atoned, either by fulfilling a certain time of banishment, or by a pecuniary mulct or expiation.

I will only further remark the conciseness of these interrogations of *Theoclymenus*; he asks four questions in a breath, in the compass of one line; his apprehensions of being pursued give him no leisure to expatiate. *Homer* judiciously adapts his Poetry to the circumstances of the murderer, a man in fear being in great haste to be in security. *Telemachus* answers with equal brevity, being under a necessity to finish his voyage in the night to avoid the ambush of the suitors. For this reason *Homer* shortens the relation, and complies with the exigency of *Telemachus*: With this further view; to unite the subordinate story of *Telemachus* with that of *Ulysses*, it being necessary to hasten to the chief action, and without delay carry on the main design of the *Odyssey* in the re-establishment of *Ulysses*.

With

BOOK XV. HOMER'S ODYSSEY. 27

With unrelenting rage, and force from home 300

The blood-stain'd exile, ever doom'd to roam.

But bear, oh bear me o'er yon azure flood ;

Receive the suppliant ! spare my destin'd blood !

Stranger (reply'd the Prince) securely rest

Affianc'd in our faith ; henceforth our guest. 305

Thus affable, *Ulysses*' God-like heir

Takes from the stranger's hand the glitt'ring spear :

He climbs the ship, ascends the stern with haste,

And by his side the guest accepted plac'd.

The chief his orders gives : th' obedient band 310

With due observance wait the chief's command :

With speed the mast they rear, with speed unbind

The spacious sheet, and stretch it to the wind.

Minerva calls ; the ready gales obey

With rapid speed to whirl them o'er the sea. 315

Crunus they pass'd, next *Chalcis* roll'd away,

When thickning darkness clos'd the doubtful day ;

The

V. 316. *Crunus they pass'd, next Chalcis*——[&c.] This whole passage has been greatly corrupted ; one line is omitted in all our editions of *Homer*, and the verses themselves are printed erroneously : for thus they stand, *lib. 8. p. 539. of Strabo's Geography.*

Βᾶν δὲ παρὰ Κρήνης, καὶ Χαλκίδα καλλιρέεθρον,

Δύσσειτό τ' ἥλιος σκιάωντο τε πᾶσαι ἀγυαί,

Ἥ δὲ Φίας ἐπιβαλὼν ἀγαλλομένη διὸς ἔρω.

The first line is added from *Strabo* : thus in *Latin*,

Præterierunt Crunos, & Chalcida fluentis amœnam,

B 2

He

The silver *Phæa*'s glitt'ring Rills they lost,
 And skim'd along by *Elis*' sacred coast.
 Then cautious thro' the rocky reaches wind, 320
 And turning sudden, shun the death design'd.

Mean-time the King, *Eumæus*, and the rest,
 Sat in the Cottage, at their rural feast:

He writes ἀγαλλομένη for ἰπαιγομένη: and Φεᾶς instead of Φερᾶς. The course that *Telemachus* steered is thus explained by the same Author: He first sailed northwardly as far as *Elis*, then he turned towards the east, avoiding the direct course to *Irbaca*, to escape the ambush of the suitors, who lay between *Samos* and *Irbaca*. Then he passed the *Echinades* (called Φοαί), that is ὀξείαι, or sharp-pointed, by *Homer*. See *Strabo*, lib. 10. They are called *Oxias* by *Pliny* lying near the gulph of *Corinth*, and the mouths of *Acbelous*; thus leaving *Irbaca* on the east, and passing it, he alters his course again, sails northwardly between *Irbaca* and *Acarnania*, and lands on the coast opposite to the *Cephalenian* ocean, where the Suitors formed their ambush. The places mentioned by *Homer* lie in this order, *Cruni*, *Cbalcis*, and *Pbea*: and are all rivers of small note, or rather brooks, as *Strabo* expresses it: ἀδρόων ποταμῶν ὀνόματα, μάλλον δὲ ὀχέτων.

It is highly probable that *Pbea*, and not *Pheræ*, is the true reading, for *Pheræ* lay in *Messenia*, and not in *Elis*, as *Strabo* writes, and was in possession of *Agamemnon*; for he mentions that city amongst the seven which he promises *Achilles*, in the ninth book of the *Iliad*.

Sev'n ample Cities shall confess thy sway,
 Thee Enope, and Pheræ thee obey.

If it had not been under his dominion, how could he transfer the right to *Achilles*? besides, it would be absurd to join *Pheræ* directly with *Cbalcis*, when the one was in *Messenia*, the other in *Elis*; this would make the course of *Telemachus*'s Navigation unintelligible, if *Elis* and *Messenia* were confounded in the relation, and used promiscuously without order or regularity.

I will only add that *Strabo* in the 20th book of his Geography, instead of Καλλιγείθρον, reads περιτροίσσαν, perhaps through a slip of his memory.

The banquet past, and satiate ev'ry man,
To try his host *Ulysses* thus began. 325

Yet one night more, my friends, indulge your guest;
The last I purpose in your walls to rest:
To-morrow for myself I must provide,
And only ask your counsel, and a guide:
Patient to roam the street, by hunger led, 330
And bless the friendly hand that gives me bread.

There in *Ulysses'* roof I may relate
Ulysses' wand'rings to his royal mate;
Or mingling with the suitors haughty train,
Not undeserving, some support obtain. 335

Hermes to me his various gifts imparts,
Patron of industry and manual arts:
Few

V. 336. *Hermes to me his various gifts imparts,
Patron of industry and manual arts.]*

Mercury was the servant and minister of the Gods, and was feigned to be the patron of all persons of the like station upon earth; it was supposed to be by his favour that all servants and attendants were successful in their several functions. In this view the connexion will be easy. "I will go (says *Ulysses*) and offer my service to the Suitors, and by the favour of *Mercury* who gives success to persons of my condition, shall prosper; for no man is better able to execute the offices of attendance, than myself." It may be objected, that these functions are unworthy of the character, and beneath the dignity of an Hero; but *Ulysses* is obliged to act in his assumed, not real character; as a beggar, not as a King. *Athenæus* (lib. 1. p. 18.) vindicates *Ulysses* in another manner. "Men (says he) in former ages performed their own offices, and gloried in their dexterity in such employments. Thus *Homer* describes *Ulysses* as the most dextrous man living, in ordering wood for the fire, and in the arts

Few can with me in dext'rous works contend,
 The pyre to build, the stubborn oak to rend;
 To turn the tasteful viand o'er the flame; 340
 Or foam the goblet with a purple stream.
 Such are the tasks of men of mean estate,
 Whom Fortune dooms to serve the rich and great.

Alas! (*Eumæus* with a sigh rejoin'd)

How sprung a thought so monstrous in thy mind? 345
 If on that god-less race thou wouldst attend,
 Fate owes thee sure a miserable end!
 Their wrongs and blasphemies ascend the sky,
 And pull descending vengeance from on high.
 Not such, my friend, the servants of their feast; 350
 A blooming train in rich embroid'ry drest,
 With earth's whole tribute the bright table bends,
 And smiling round celestial Youth attends.
 Stay then: no eye askance beholds thee here;
 Sweet is thy converse to each social ear; 355

"of cookery." But it is no more derogation to him to put on the appearance of a beggar, than it was to *Pallas* to assume that of a swain, as she frequently does throughout the *Odyssey*.

V. 348. *Their wrongs and blasphemies ascend the sky.*] The sense of this passage appears to me very obvious; *Dacier* renders it, *whose violence and insolence is so great that they regard not the Gods, and that they attack even the heavens.* I should rather chuse to understand the words in the more plain and easy construction: *Grætius* is of this judgment, and thinks they bear the same import as these in *Gen. xviii. 21.* *I will go down and see if they have done according to the cry which is come unto heaven;* and indeed there is a great similitude between the expressions.

Well

BOOK XV. HOMER'S ODYSSEY. 31

Well pleas'd, and pleasing, in our cottage rest,
 'Till good *Telemachus* accepts his guest
 With genial gifts, and change of fair attires,
 And safe conveys thee where thy soul desires.

To him the man of woes. O gracious *Jove*! 360

Reward this stranger's hospitable love,
 Who knows the son of sorrow to relieve,
 Cheers the sad heart, nor lets affliction grieve.

Of all the ills unhappy mortals know,
 A life of wand'rings is the greatest woe: 365

On all their weary ways wait Care and Pain,
 And Pine and Penury a meagre train,

To such a man since harbour you afford,
 Relate the farther fortunes of your Lord';

What cares his Mother's tender breast engage, 370

And Sire, forsaken on the verge of age;

Beneath

V. 370. *What cares his Mother's tender breast engage,
 And Sire forsaken on the verge of age.*]

These questions may seem to be needless, because *Ulysses* had been fully acquainted with the story of *Laertes*, and the death of his mother *Anticlea*, by the shade of *Tiresias*; but *Ulysses* personates a stranger, and to carry on that character, pretends to be unacquainted with all the affairs of his own family. I cannot affirm that such frequent repetitions of the same circumstances are beautiful in *Homer*; the retirement of *Laertes* has been frequently mentioned, and the death of *Anticlea* related in other parts of the *Odyssey*; however necessary such reiterated accounts may be, I much question whether they will prove entertaining; *Homer* himself in this place seems to apprehend it, for *Eumæus* passes over the questions made by *Ulysses* with a very short answer, and enlarges upon other circumstances, relating to his family and affairs, to give (as *Eusebius* observes) variety to his Poetry. But this

Beneath the sun prolong they yet their breath,
Or range the house of darkness and of death ?

To whom the swain. Attend what you enquire,
Laertes lives, the miserable fire, 375

Lives, but implores of ev'ry pow'r to lay
The burden down, and wishes for the day.

Torn from his offspring in the eve of life,
Torn from th' embraces of his tender wife,
Sole, and all comfortless he wastes away, 380

Old age untimely posting ere his day.
She too, sad Mother ! for *Ulysses* lost
Pin'd out her bloom, and vanish'd to a ghost.

(So dire a fate, ye righteous Gods ! avert,
From ev'ry friendly, ev'ry feeling heart !) 385

While yet she was, tho' clouded o'er with grief,
Her pleasing converse minister'd relief :

With *Ctimene*, her youngest daughter, bred,
One roof contain'd us, and one table fed.

But when the softly-stealing pace of time 390
Crept on from childhood into youthful prime,

this conduct is very judicious upon another account : It lets *Ulysses* into the Knowledge of his condition, and by it he is able to take his measures with the greater certainty, in order to bring about his own re-establishment. This is a demonstration that the objection of *Rapin* is without foundation ; he calls these interviews between *Ulysses* and *Eumæus* mere idle fables, invented solely for amusement, and contributing nothing to the action of the *Odyssey* ; but the contrary is true, for *Ulysses* directs his course according to these informations.

To

To *Samos*' Isle she sent the wedded fair ;
 Me to the fields, to tend the rural care ;
 Array'd in garments her own hands had wove,
 Nor less the darling object of her love. 395
 Her hapless death my brighter days o'ercaſt,
 Yet providence deſerts me not at laſt ;
 My preſent labours food and drink procure,
 And more, the pleaſure to relieve the poor.
 Small is the comfort from the Queen to hear 400
 Unwelcome news, or vex the royal ear ;
 Blank and diſcountenanc'd the ſervants ſtand,
 Nor dare to queſtion where the proud command :

V. 399. *And more the pleaſure to relieve the poor.*] This verſe,

Τῶν ἱφαιγόντ', ἐπιόντῃ, καὶ αἰδοίοισιν ἴδωκα.

has been traduced into the utmoſt obſcenity; *Euſtathius* vindicates the expreſſion: It means, “ I have ſuſtained myſelf with meat and “ drink by an honeſt induſtry, and have got wherewithal to relieve “ virtue that wants.” He interprets αἰδοίοισιν, by ἀνδράσιν αἰδῶς ἀξίοις, or, *men worthy of regard and honour*: ξήνοις καὶ ἱκέταις. The following words,

—Οὐ μείλιχόν ἐστιν ἀκῶσαι

“Οὐτ' ἔπος, ὅτι τι ἔργον—

are capable of a double conſtruction, and imply either that *I take no delight in bearing of Penelope, ſhe being in diſtreſs, and in the power of the ſuitors*; or that the ſuitors ſo beſiege the palace, that it is im- poſſible for me to bear one gentle word from Penelope, or receive one obliging action from her hand. The preference is ſubmitted to the Reader's judgment; they both contain images of tenderneſs and humanity.

No profit springs beneath usurping pow'rs ;
 Want feeds not there, where luxury devours, 405
 Nor harbours Charity where Riot reigns:
 Proud are the lords, and wretched are the swains.

The suff'ring chief at this began to melt ;
 And, oh *Eumæus* ! thou (he cries) hast felt
 The spite of fortune too ! her cruel hand 410
 Snatch'd thee an infant from thy native land !
 Snatch'd from thy parents arms, thy parents eyes,
 To early wants ! a man of miseries !
 Thy whole sad story, from its first, declare :
 Sunk the fair City by the rage of war, 415
 Where once thy parents dwelt ? or did they keep
 In humbler life ? the lowing herds and sheep ?
 So left perhaps to tend the fleecy train,
 Rude Pirates seiz'd, and shipp'd thee o'er the main ?
 Doom'd a fair prize to grace some Prince's board, 420
 The worthy purchase of a foreign lord.

If then my fortunes can delight my friend,
 A story fruitful of events, attend :
 Another's sorrow may thy ear enjoy,
 And wine the lengthen'd intervals employ. 425
 Long nights the now declining year bestows ;
 A part we consecrate to soft repose,

A part

V. 426. *Long nights the now declining year bestows, &c.*] From
 hence we may conclude, that the return of *Ulysses* was probably in
 the

A part in pleasing talk we entertain ;
 For too much rest itself becomes a pain.
 Let those, whom sleep invites, the call obey, 430
 Their cares resuming with the dawning day :
 Here let us feast, and to the feast be join'd
 Discourse, the sweeter banquet of the mind ;
 Review the series of our lives, and taste
 The melancholy joy of evils past : 435
 For he who much has suffered, much will know ;
 And pleas'd remembrance builds delight on woe.
 Above *Ortygia* lies an Isle of fame,
 Far hence remote, and *Syria* is the name ;
 (There

the decline of the year, in the latter part of the autumn, and not in the summer ; the nights then being short cannot be called Νύκτες αἰθέσφατοι. *Eustatbius*.

V. 429. ——— *Too much rest itself becomes a pain.*] This aphorism is agreeable to nature and experience ; the same thing is asserted by *Hippocrates*, *Sleep or watchfulness, when excessive, becomes diseases* ; too much sleep occasions an excess of perspiration, and consequently weakens and dissipates the animal spirits. *Dacier*.

V. 434. ——— and taste

The melancholy joy of evils past.]

There is undoubtedly a great pleasure in the remembrance of past sufferings : Nay, calamity has this advantage over prosperity ; an evil when past turns into a comfort ; but a past pleasure though innocent, leaves in its room an anxiety for the want of it, and if it be a guilty pleasure, a remorse. The reason (observes *Eustatbius*) why past evils delight, is from the consciousness of the praise due to our prudence, and patience under them, from the sense of our felicity in being delivered from them, and from gratitude to divine providence, which has delivered us. It is the joy of good men to believe themselves the favourites of Heaven.

V. 438. *Ortygia*.] This is an ancient name of *Delos*, so call'd from ὄρνις, a Quail, from the great numbers of those birds found upon that island.

(There curious eyes inscrib'd with wonder trace 440
The Sun's diurnal, and his annual race)

Not

island. *Lycophron*, in his obscure way of writing, calls it ὄρνις πτερωμένη or the winged Quail; perhaps from the fable of *Asteria* being turned into that bird in her flight from *Jupiter*, and giving name to the Island from the transformation she suffered upon it. It is one of the *Cyclades*, and lies in the *Aegean* ocean. *Syria*, or *Syros*, is another small Island lying eastward of *Ithaca*, according to true Geography.

V. 440. *There curious eyes inscrib'd with wonder trace
The Sun's diurnal, and his annual race.]*

The words in *Homer* are τροπαὶ ἡλίου, or solis conversiones. Monsieur *Perault* insults the Poet as ignorant of Geography, for placing *Syros* under the Tropic; an error (says he) which Commentators in vain have labour'd to defend, by having recourse to a Sun-dial of *Phercydes* on which the motions of the Sun (the τροπαὶ ἡλίου) were design'd. The last defence would indeed be ridiculous, since *Phercydes* flourish'd three hundred years after the time of *Homer*: No one (replies Monsieur *Boileau*) was ever at any difficulty about the sense of this passage; *Eustatbius* proves that τρίπιοςδας signifies the same as δύνειν, and denotes the setting of the Sun; so that the words mean, that *Syros* is situate above *Ortygia*, on that side where the Sun sets, or westerly, πρὸς τὰ δυτικὰ μέρη τῆς Ὀρτυγίας. 'Tis true, *Eustatbius* mentions a bower, Σπήλαιον, in which the conversions of the Sun were figur'd. This indeed would fully vindicate *Homer*; but *Bochart* and others affirm, that *Eustatbius* is in an error, and that *Syros* is so far from lying to the west, or πρὸς τροπὰς ἡλίου, that it bears an eastern position both with respect to *Ithaca* and *Delos*: How is this objection to be answer'd? *Bochart*, p. 411. of his *Geographia sacra*, explains it by having recourse to the bower mention'd by *Eustatbius*, in which the motions of the Sun were drawn. *Phercydes* (says *Hesychius Milesius*) having collected the writings of the *Pœnicians*, from the use of them alone without any instructor, became famous in the world by the strength of his own genius: And *Laertius* writes, that an *Heliotrope* made by him was preserv'd in the Island of *Syros*. Thus it is evident, that he borrow'd his knowledge from the *Pœnicians*, and probably his skill in Astronomy, they being very expert in that science, by reason of its

Not large, but fruitful; stor'd with grafs to keep
The bellowing oxen, and the bleating sheep;
Her sloping hills the mantling vines adorn,
And her rich vallies wave with golden corn.

445

its use in their navigation. Why then might there not be a machine which exhibited the motions of the Sun, made by the *Pbœnicians*, and why might not *Homer* be acquainted with it? It is probable that *Pbœrecydes* took his pattern from this *Heliotrope*, which being one of the greatest rarities of antiquity, might give a great reputation to *Syros*, and consequently was worthy to be celebrated by *Homer*, the great preserver of Antiquities. *Fallitur igitur, (says Bechart) Eustatbius, cum vult intelligi, quasi sita sit Syrus ad occidentales partes Deli; cum contra Deli ad ortum sit Syrus, non ad occasum; & rem sic se habere ex ipso Homero patet, apud quem Eumæus in Ithacâ, Syriam asserit esse trans Delum, quo nihil dici potuit falsius, si Syrus sit ad occasum Deli.* If this answer appears to any person too studied and abstruse, the difficulty may be solv'd, by supposing *Eumæus* speaking of *Delos* as it lay with respect to *Syros*, before he was carried from it; for instance, if *Syros* lies on the east of *Delos* to a man in *Ithaca*, both *Ithaca* and *Delos* will lie on the west of *Syros* to one of that Island; I would therefore imagine that *Eumæus* speaks as a native of *Syros*, and not as a sojourner in *Ithaca*, and then *Delos* will lie towards the sun-setting, or *πρὸς ἡλίου Τροπῆος*: But this last I only propose as a conjecture, not presuming to offer it as a decision.

V. 442. *Not large, but fruitful; stor'd with grafs to keep
The bellowing oxen, and the bleating sheep.]*

It is probable that *Homer* was well acquainted with the nature of this Island, and that it really enjoy'd an admirable temperature of air; and therefore was exceedingly healthful; the fertility of the soil proves the happiness of the air, which would naturally free the inhabitants from the maladies arising from a less salubrious situation. It is for this reason that they are to be slain by *Diana* and *Apollo*. All deaths that were sudden, and without sickness, were ascrib'd to those Deities. *Bechart (p. 410.)* tells us, that the name of *Syros* was given to the Island by the *Pbœnicians*; *Asira* or *Sira* signifying rich, in their language; or rather it was so called from *Sura*, or *Asura*, signifying happy; either of these derivations fully denote the excellence both of the soil and air: and that this name is of *Pbœnician* extract is probable from the words of *Homer*, who assures us that they stay'd a whole year upon this Island, and consequently had opportunity to know the healthfulness and fertility of it.

No

No want, no famine the glad natives know,
 Nor sink by sickness to the shades below;
 But when a length of years unnerves the strong,
Apollo comes, and *Cynthia* comes along.

They bend the silver bow with tender skill, 450
 And void of pain, the silent arrows kill.

Two equal tribes this fertile land divide,
 Where two fair cities rise with equal pride.

But both in constant peace one Prince obey,
 And *Ctefeus* there, my father, holds the sway. 455

Freighted, it seems, with toys of ev'ry sort
 A ship of *Sidon* anchor'd in our port;
 What time it chanc'd the palace entertain'd,
 Skill'd in rich works, a woman of their land:

This

V. 457. *A ship of Sidon*——] Here is a full testimony, that the *Phœnicians* were remarkable for arts and navigation over all the old world. They were expuls'd from their country by *Joshua*, (as *Bochart* informs us) and then settling along the sea-coasts, they spread over all the Mediterranean, and by degrees sent out Colonies into *Europe*, *Asia*, and *Afric*; that they were in *Afric* appears from *Procopius*, where he mentions a pillar with a *Phœnician* inscription. Ἡμεῖς ἰσμεὶν οἱ φύγοντες ἀπὸ προσώπου Ἰησοῦ τῆ ληστῆ υἱὸς Νάρη; that is, *We are a people that fly from Joshua the son of Nun, the robber*; they gave him that title out of resentment for their dispossession. The character they bear in the scriptures agrees with this in *Homer*. *Isaiah* xxiii. 2. *The Merchants of Sidon, that pass over the seas*; and it likewise appears from the Scriptures, that they excell'd in all arts of embroidery, and works of curiosity.

V. 458. *What time it chanc'd the palace entertain'd,*
Skill'd in rich works, a woman of their land.]

I was surpriz'd to find that *Eustatbius* mistook this *Phœnician* woman for the mother of *Eumæus*; she herself tells us, that she was only his Governess,

Παῖδα

This nymph, where anchor'd the *Phœnician* train, 460
 To wash her robes descending to the main,
 A smooth-tongu'd sailer won her to his mind;
 (For Love deceives the best of woman-kind.)
 A sudden trust from sudden liking grew;
 She told her name, her race, and all she knew. 465
 I too (she cry'd) from glorious *Sidon* came,
 My father *Arybas*, of wealthy fame;
 But snatch'd by pirates from my native place,
 The *Taphians* sold me to this man's embrace.

Haste then (the false designing youth reply'd) 470
 Haste to thy country; love shall be thy guide;
 Haste to thy father's house, thy father's breast,
 For still he lives, and lives with riches blest.

"Swear first (she cry'd) ye sailors! to restore
 "A wretch in safety to her native shore. 475
 Swift as she ask'd, the ready sailors swore.

Παῖδα γὰρ ἀνδρὸς ἐνὶ μεγάροις ἀτιτάλλω.

It is not probable that *Eumæus* would have painted his own mother in the dress of an adulteress, and an abandon'd traytreß: Nay, he directly distinguishes his mother from this *Phœnician* in the sequel of the story (where he calls her *πότνια μήτηρ*, or his *venerable mother*) and when he speaks of the *Phœnician*, he constantly calls her *γυνή*, not *μήτηρ*. Nor indeed could he have call'd her *πότνια* at all, if she had been a person of such a detestable character. *Spondanus* adopts the mistake of *Eustathius*, and endeavours to vindicate her from the manner of her frailty. *Modeste decepta donis, &c. ut eorum libidini obsecundaret*, "it was a modest adultery, she being deceived by bribes to yield to their solicitation." However erroneous this opinion is, yet it shews *Spondanus* to be a kind and complaisant Casuist.

She

She then proceeds: Now let our compact made

Be nor by signal nor by word betray'd,

Nor near me any of your crew descry'd

By road frequented, or by fountain side.

480

Be Silence still our guard. The Monarch's spies

(For watchful Age is ready to surmise)

Are still at hand; and this reveal'd must be

Death to yourselves, eternal chains to me.

Your vessel loaded, and your traffic past,

485

Dispatch a wary messenger with haste:

Then gold and costly treasures will I bring,

And more, the infant offspring of the King.

Him, child-like wand'ring forth, I'll lead away,

(A noble prize!) and to your ship convey.

490

Thus spoke the dame, and homeward took the road.

A year they traffic, and their vessel load.

Their stores compleat, and ready now to weigh,

A spy was sent their summons to convey:

An artist to my father's palace came,

495

With gold and amber chains, elab'rate frame:

Each female eye the glitt'ring links employ,

They turn, review, and cheapen ev'ry toy.

He took th' occasion as they stood intent,

Gave her the sign, and to his vessel went.

500

She

She strait pursu'd, and seiz'd my willing arm;
 I follow'd smiling, innocent of harm.
 Three golden goblets in the porch she found,
 (The guests not enter'd, but the table crown'd)
 Hid in her fraudulent bosom, these she bore: 505
 Now set the sun, and darken'd all the shore.
 Arriving then, where tilting on the tydes
 Prepar'd to launch the freighted vessel rides;
 Aboard they heave us, mount their decks, and sweep
 With level oar along the glassy deep. 510
 Six calmy days and six smooth nights we sail,
 And constant *Jove* supply'd the gentle gale.
 The seventh, the fraudulent wretch, (no cause deserv'd)
 Touch'd by *Diana's* vengeful arrow dy'd.

Down

V. 502. *I follow'd smiling, innocent of harm.*] There is a little incredibility in this narration; for if *Eumæus* was such an infant as he is describ'd to be at the time when he was betray'd by his *Phœnician* Governess, what probability is there that he should be able to retain all these particulars so circumstantially? He was not of an age capable of making, or remembring so many observations. The answer is, that he afterwards learn'd them from *Laertes*, who bought him of the *Phœnicians*: And no doubt they told him the quality of *Eumæus*, to enhance the Price and make the better bargain. It is also natural to imagine, that *Eumæus*, when he grew up to manhood, would be inquisitive after his own birth and fortunes, and therefore might probably learn these particulars from *Laertes*. *Eustatbius*.

V. 511. *Six calmy days, &c.*] It is evident from this passage, that it is above six days sail from *Ithaca* to *Syros*, though carried with favourable winds. *Dacier*.

V. 514. — *Diana's vengeful arrow* —] I would just observe the poetical justice of *Homer*, in the punishment of this *Phœnician*. Misfortune generally pursues wickedness, and though we escape

Down dropt the caitiff corse, a worthless load, 515
 Down to the deep; there roll'd the future food
 Of fierce sea wolves, and monsters of the flood.

An helpless infant I remain'd behind;
 Thence born to *Ithaca* by wave and wind;
 Sold to *Laertes*, by divine command, 520
 And now adopted to a foreign land.

To him the King! Reciting thus thy cares,
 My secret soul in all thy sorrows shares:
 But one choice blessing (such is *Jove's* high will)
 Has sweeten'd all thy bitter draught of ill: 525
 Torn from thy country to no hapless end,
 The Gods have, in a master, giv'n a friend.
 Whatever frugal nature needs is thine,
 (For she needs little) daily bread and wine.

escape the vengeance of man, yet heav'n frequently overtakes us when we think we are in security, and death calls us from our impious acquisitions.

V. 521. *And now adopted to a foreign land.*] Homer has here given us an History of the life of *Eumæus*; the Episode contains near an hundred lines, and may seem entirely foreign to the action of the *Odyssey*. I will not affirm that it is in every respect to be justify'd. The main story is at a stand; but we are to consider that this relation takes up but small part of one leisure evening, and that the action cannot proceed till the return of *Telemachus*. It is of use to set off the character of *Eumæus*, and shew him to be a person of quality, worthy to be an agent in an Epic Poem, where every character ought to be remote from meanness: So the story has a distant relation to the *Odyssey*, and perhaps is not to be look'd upon merely as an excrescence from the main building, but a small projection to adorn it.

While

BOOK XV. *HOMER'S ODYSSEY.*

43

While I, so many wand'rings past and woes, 530

Live but on what thy poverty bestows.

So past in pleasing dialogue away

The night; then down to short repose they lay;

'Till radiant rose the messenger of day.

While in the port of *Ithaca*, the band

535

Of young *Telemachus* approach'd the land;

Their sails they loos'd, they lash'd the mast aside,

And cast their anchors, and the cables ty'd:

Then on the breezy shore descending join

In grateful banquet o'er the rosy wine.

540

When thus the Prince: Now each his course pursue;

I to the fields, and to the city you.

Long absent hence, I dedicate this day

My swains to visit, and the works survey.

Expect me with the morn, to pay the skies

545

Our debt of safe return, in feast and sacrifice.

Then *Theoclymenus*. But who shall lend,

Mean-time, protection to thy stranger friend?

V. 534. 'Till radiant rose the messenger of day.] This is the morning of the thirty-eighth day since the beginning of the *Odyssey*. 'Tis observable that *Telemachus* takes more time in his return from *Pylos*, than in sailing thither from his own country; for in the latter end of the second book he sets sail after sun-setting, and reach'd *Pyle* in the morning: Here he embarks in the afternoon, and yet arrives not at *Ithaca* till after break of day. The reason of it is not to be ascribed to a less prosperous wind, but to the greater compass he was oblig'd to fetch, to escape the ambush of the suitors. In the former voyage he steer'd a direct course; in this he sails round about to the north of *Ithaca*, and therefore wastes more time in his voyage to it.

Strait

Strait to the Queen and Palace shall I fly,
Or yet more distant, to some Lord apply ? 550

The Prince return'd. Renown'd in days of yore
Has stood our Father's hospitable door ;
No other roof a stranger shou'd receive,
Nor other hands than ours the welcome give.
But in my absence riot fills the place, 555

Nor bears the modest Queen a stranger's face,
From noiseful revel far remote she flies,
But rarely seen, or seen with weeping eyes.
No —— let *Eurymachus* receive my guest,
Of nature courteous, and by far the best ; 560
He wooes the Queen with more respectful flame,
And emulates her former husband's fame :

V. 561. *He wooes the Queen with more respectful flame,
And emulates her former husband's fame,]*

The words in the original are ὀδυσσῆος γίρας ἔξω, which may either be render'd, *to obtain the honour of marrying Penelope*, agreeably to the former part of the verse ; or it means that *Eurymachus* has the fairest hopes to marry *Penelope*, and obtain the throne or γίρας of *Ulysses*. *Hobbs* translates the verse almost obscenely in the former sense :

—— He best loves my mother ;
And what my father did, would do the same.

The former in my judgment is the better construction, especially because it avoids a tautology, and gives a new image in the second part of the verse, very different from the sense express'd in the former part of it. But of all the meanings it is capable of I should prefer this ; " That he courts her upon the most honourable principles, " and seems desirous to have the honour of *Ulysses*, by imitating his " worth : " and this is agreeable to the character of *Eurymachus*, which distinguishes him from all the other Suitors.

With

With what success, 'tis *Jove's* alone to know,
And the hop'd nuptials turn to joy or woe.

Thus speaking, on the right up-soar'd in air 565

The hawk, *Apollo's* swift-winged messenger;
His deathful pounces tore a trembling dove;

The clotted feathers scatter'd from above

Between the Hero and the Vessel pour

Thick plumage, mingled with a sanguine show'r. 570

Th' observing Augur took the Prince aside,
Seiz'd by the hand, and thus prophetic cry'd.

V. 566. *The hawk, Apollo's swift-winged messenger.*] The Augury is thus to be interpreted; *Ulysses* is the hawk, the Suitors the pigeon; the hawk denotes the valour of *Ulysses*, being a bird of prey; the pigeon represents the cowardice of the Suitors, that bird being remarkable for her timorous nature. The hawk flies on the right, to denote success to *Ulysses*.

Homer calls this bird the Messenger of *Apollo*; not that this augury was sent by that Deity, (tho' that be no forced interpretation) but the expression implies, that the hawk was sacred to *Apollo*; as the peacock was to *Juno*, the owl to *Pallas*, and the eagle to *Jupiter*. Thus *Ælian*, *anim. lib. 10. c. 14.* Ἀγυρῆσι τοὺς ἱεράκα τῷ Ἀπόλλωνι τιμᾶν ἰοικάσι, &c. and he gives the reason of it, for the hawk is the only bird that is capable to bear the lustre of the Sun without inconvenience and difficulty; the same is said of the eagle, but this hawk is reckond to be of the *Aquiline* kind. It was death among the *Egyptians* to kill this bird, because it was dedicated to *Apollo*.

There is another reason why any bird that was taken notice of by way of augury, may be said to be the messenger of *Apollo*, that Deity presiding over divination.

V. 571. *Th' observing augur took the Prince aside.*] The reason why *Theoclymenus* withdraws *Telemachus*, while he interprets the Augury, is not apparent at the first view, but he does it out of an apprehension lest he should be over-heard by some of the company, who might disclose the secret to the Suitors, and such a discovery might prove fatal to his own person, or to the fortunes of *Telemachus*. *Eustathius*.

Yon bird that dexter cuts th' aerial road,
 Rose ominous, nor flies without a God :
 No race but thine shall *Ithaca* obey, 575
 To thine, for ages, heav'n decrees the sway.
 Succeed the Omen, Gods! (the youth rejoin'd)
 Soon shall my bounties speak a grateful mind,
 And soon each envy'd happiness attend
 The man, who calls *Telemachus* his friend. 580
 Then to *Peiræus*—— Thou whom time has prov'd
 A faithful servant, by thy Prince belov'd !
 Till we returning shall our guest demand,
 Accept this charge with honour, at our hand.
 To this *Peiræus* ; Joyful I obey, 585
 Well pleas'd the hospitable rites to pay.
 The presence of thy guest shall best reward
 (If long thy stay) the absence of my Lord.
 With that, their anchors he commands to weigh,
 Mount the tall bark and launch into the sea. 590

V. 581. *Then to Peiræus——Thou whom time has prov'd. &c.]*
 We find that *Telemachus* intended to deliver *Theoclymenus* to the care
 of *Eurymachus* : What then is the reason why he thus suddenly al-
 ters that resolution, and intrusts him to *Peiræus* ? This is occasion'd
 by the discovery of the skill of *Theoclymenus* in Augury : He fears
 lest the Suitors should extort some prediction from him that might
 be detrimental to his affairs, or should he refuse it, to the person of
Theoclymenus. *Busatbius*.

This book comprehends somewhat more than the space of two
 days and one night ; for the vision appears to *Telemachus* a little be-
 fore the dawn, in the night preceding the thirty-sixth day, and he
 lands in *Ithaca* on the thirty-eighth in the morning.

All with obedient haste forsake the shores,
 And plac'd in order, spread their equal oars.
 Then from the deck the Prince his sandals takes ;
 Pois'd in his hand the pointed jav'lin shakes.
 They part ; while less'ning from the Hero's view, 595
 Swift to the town the well-row'd gally flew :
 The Hero trod the margin of the main,
 And reach'd the mansion of his faithful swain.





THE ARGUMENT
THE
SIXTEENTH BOOK
OF THE
ODYSSEY.



VOL. IV.

C

The



The A R G U M E N T.

[The Discovery of Ulysses to Telemachus.

Telemachus arriving at the lodge of Eumæus sends him to carry Penelope the news of his return. Minerva appearing to Ulysses commands him to discover himself to his son. The Princes, who had lain in ambush to intercept Telemachus in his way, their project being defeated, return to Ithaca.



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10.10.1962
Presented to the
British Museum
by the
Hon. Mr. [illegible]
[illegible]



Telemachus arriv'd at Eumeus's, remembers his
 Father by the help of Minerva, who appears
 Ulysses in the Shape of a Beautifull Woman.



THE
SIXTEENTH BOOK
OF THE
ODYSSEY.

SOON as the morning blush'd along the plains,
Ulysses, and the Monarch of the Swains,
Awake the sleeping fires, their meal prepare,
And forth to pasture send the bristly care.

The

V. r. *Soon as the morning blush'd along the plains, &c.*] This Book opens with the greatest simplicity imaginable. *Diomysius Halicarnassus* quotes the sixteen first Lines to this purpose: The Poet, says that Author, describes a low and vulgar action, yet gives it an inexpressible sweetness; the ear is pleas'd with the harmony of the Poetry, and yet there is nothing noble in the sentiments. Whence, continues he, does this arise? from the choice of the words, or

C 2

The Prince's near approach the dogs descry,
And fawning round his feet confess their joy.

Their

from the placing of them? No one will affirm that it consists in the choice of the words, for the diction is entirely low and vulgar, so vulgar that a common Artificer or Peasant, who never studied elocution, would use it in conversation; turn the Verses into Prose, and this will appear. There are no transpositions, no figures, no variety of dialect, nor any new and studied expressions. Where then is the beauty of the Poetry? It must be intirely ascribed to the harmonious juncture and position of the words; and he concludes that the *collocation* of words has a greater efficacy both in Prose and Poetry, than the *choice*. And indeed a judicious Disposition of them (like what is feigned of *Minerva* in this book) makes a mean, deformed, and vulgar period, rise, like *Ulysses* from beggary, into pomp and dignity. This may be exemplified from the rules of mechanic arts: an architect, when he gathers his materials for a building, has these three things chiefly in view: first, with what piece of stone, wood, &c. a correspondent piece will best agree: next he considers their several formations, and how it will best stand in the structure; and lastly, if any part of the materials suits not with the allotted place, he rejects it or new shapes it, till it agrees with the whole work: The same care is to be taken by a good writer: he is first to consider what Noun or Verb is to be joined to other Nouns or Verbs so fitly as not possibly to be placed more conveniently; for a promiscuous connecting of words indiscriminately spoils both Prose and Poetry: Next he considers the frame or turn of the Verb or Noun, and how it will stand in the place he allots it; and if it suits not exactly, he changes it, sometimes by varying the Numbers, sometimes the Cases, and at other times the Genders: and lastly, if a word prove so stubborn as not to bend to the level of the period, he intirely rejects it, and introduces another that pre'serves a due conformity; or at least, if an inharmonious word be necessary, he places it so judiciously between more agreeable and tuneful words, that their harmony steals away our imagination from observing the roughness of the others: Like wise Generals, who in ordering the ranks of their Soldiers, strengthen the weaker files by sustaining them with the stronger; and by this method render the whole invincible. See likewise *Cap. 32. of Longinus*, of the disposition of words.

V. 3. ———— *their meal prepare.*] The word in the original is ἀριστον, which here denotes very evidently the morning repast: it is used but in one other place in all *Homer* in this sense: *Iliad, Lib. 24. V. 124.*

Ἐσθυμῆς

Their gentle blandishment the King survey'd,
Heard his resounding step, and instant said:

Some

Ἔσσυμένως ἐπέοντο καὶ ἐντόνοντο ἄριστον.

But we are not therefore to imagine that this was an usual meal; *Homer* in other places expresses it by δειπνον, as is observed by *Athenæus*, lib. I.

Οἱ δ' ἄρα δειπνον ἔλοντ' ἀπὸ δ' αὐτῆ θωρήσσοντο.

"At the dawn of the day they took repast and armed themselves for battle." The *Greeks* had three customary meals, which are distinctly mentioned by *Palamedes* in *Æschylus*,

"Ἀριστα, δειπνα, δόρπαθ' αἰρεῖσθαι τρίτα.

Homer, adds *Athenæus*, mentions a fourth repast, Lib. 17. of the *Odyssey*:

— σὺ δ' ἔρχεο δειλιήσας.

This the *Romans* called *commessationem*, we a collation, a repast taken, as the same Author explains it, between dinner and supper; the word is derived ἀπὸ τῆς δειλῆς ὀψίας, or the evening twilight. But *Athenæus* refutes himself, lib. 5. p. 193. I have already (says he) observed that the Antients eat thrice a day; and 'tis ridiculous to imagine that they eat four times from these words of *Homer*,

— σὺ δ' ἔρχεο δειλιήσας.

For that expression meant only that *Eumæus* should return in the evening, δειλινὸν διατρίψας χρόνον. But this is not the full import of the word δειλιήσας, for it undoubtedly means, To take the evening repast or supper, as is evident from the conclusion of the seventeenth book of the *Odyssey*: Return, says *Telemachus* to *Eumæus*, but first take Refreshment; and *Eumæus* accordingly eats, and the Poet immediately adds, because the Evening was come, or ἐπήλυθε δέειλον ἤμαρ. However, in no sense can this word be brought to prove that the *Greeks* eat four times in the day: but if any person will imagine that it signifies in that place an immediate meal, all that

Some well-known friend (*Eumæus*) bends this way ;
His steps I hear ; the dogs familiar play. 10

While yet he spoke, the Prince advancing drew
Nigh to the lodge, and now appear'd in view.

Transported from his seat *Eumæus* sprung,
Drop'd the full bowl, and round his bosom hung ;

Kissing

can be gathered from it is, that *Telemachus* out of kindness to *Eumæus* commands him to eat before the usual hour of repast, before he leaves his palace : but *Hesychius* rightly interprets it by τὸ δαιτὸν λαβὰν ἔμβρωμα, that is, *eating his supper* ; for as δαΐπνον and ἀριστον signify the dinner, so δόρπον and δαιτὸν denote the time of supper promiscuously.

I will add no more, but refer the reader for a full Explication of δαΐπνον, ἀριστον and δαιτὸν, to Lib. 8. Quest. 6. of *Plutarch's Symposiasts*.

V. 14. Drop'd the full bowl —] In the original it is, *Eumæus* drop'd the bowl as he tempered it with water. It was customary not to drink wine unmixed with water among the ancients ; there was no certain proportion observed in the mixture, some to one vessel of wine poured in two of water, others to two of wine five of water. *Homer* tells us that the wine of *Maron* was so strong as to require twenty measures of water to one of wine ; but perhaps this is spoken hyperbolically, to shew the uncommon strength of it. The *Lacedæmonians* used to boil their wine till the fifth part was consumed, and then keeping it four years, drank it : but sometimes the *Grecians* drank it without water (but this they called reproachfully *ἰσιπυθίσαι*, or to act like a *Scythian*, from whom they borrowed the custom.) It was usual even for children to drink wine thus tempered amongst the *Grecians*, thus in this book *Eurymachus*,

———ἰσιπυθίς δὲ οἶνον ἠνθρόν.

And *Phœnix* in the ninth of the *Iliads*, speaking of *Achilles* ;

———οἶνον ἰσιπυθόν

Πολλάκι μοι καταδεύσας.

At *Athens* there was an altar erected to *Bacchus ἄφαιος*, because from thus tempering the wine men returned upright or sober from entertainments ;

BOOK XVI. HOMER'S ODYSSEY. 35

Kissing his cheek, his hand, while from his eye 15

The tears rain'd copious in a show'r of joy.

As some fond fire who ten long winters grieves,

From foreign climes an only son receives,

(Child of his age) with strong paternal joy

Forward he springs, and clasps the fav'rite boy: 20

So round the youth his arms *Eumæus* spread,

As if the grave had giv'n him from the dead.

And is it thou? my ever dear delight!

O art thou come to bless my longing sight!

Never, I never hop'd to view this day, 25

When o'er the waves you plow'd the desp'rate way.

Enter, my child! beyond my hopes restor'd,

O give these eyes to feast upon their lord.

Enter, oh seldom seen! for lawless pow'rs

Too much detain thee from these sylvan bow'rs. 30

The Prince reply'd; *Eumæus*, I obey;

To seek thee, friend, I hither took my way.

But say, if in the court the Queen reside

Severely chaste, or if commenc'd a bride?

Thus

ments; and a law was enacted by *Ambitryon*, and afterwards revived by *Solon*, that no unmixed wine should be drank at any entertainment.

V. 33. ——— if in the court the Queen reside
Severely chaste, or if commenc'd a bride?

Homer here makes use of a proverbial expression. It may thus be literally translated,

Thus He : and thus the Monarch of the Swains ; 35
 Severely chaste *Penelope* remains,
 But lost to ev'ry joy, she wastes the day
 In tedious cares, and weeps the night away.

He ended, and (receiving as they pass
 The javelin, pointed with a star of brass) 40

*Or say if obstinate no more to wed,
 She dooms to spiders nets th' imperial bed :*

Telemachus means by this question, if *Penelope* be determined no more to marry ; for the marriage bed was esteemed so sacred, that upon the decease or absence of the husband, it remained unused.

Eustathius quotes the same expression from other Authors of Antiquity ; thus *Hesiod*,

Ἐκ δ' αἰγίων ἱλασίας ἀράχνα.

" You shall clear the vessels from spiders webs ;" meaning that you shall have so full employment for your vessels, that the spiders shall no more spread their looms there. And another Poet praying for peace, wishes spiders may weave their nets upon the soldiers arms ; ἕτερος ποιήτης ἐβέλων εἰρήνην ἐυξασθαι, ἀράχνας ἐπιεύχεται νήματα ὑφάσαι τοῖς ὅπλοις. Thus we find among the Greeks it was an expression of dignity, and apply'd to great and serious occasions ; I am not certain that it is so used by the Romans. *Catullus* uses in jocosely, speaking of his empty purse.

— nam tui *Catulli*

Plenus sacculus est araneorum.

Plautus does the same in his *Aulularia* :

— anne quis ædes auferat ?

Nam hic apud nos nihil est aliud quæsti furibus,

Ita inaniis sunt oppletæ, atque araneis.

I am doubtful if it be not too mean an image for *English* Poetry.

They

They reach'd the dome; the dome with marble shin'd.

His seat *Ulysses* to the Prince resign'd.

Not so——(exclaims the Prince with decent grace)

For me, this house shall find an humbler place:

T' usurp the honours due to silver hairs

45

And rev'rend strangers, modest youth forbears.

Instant the swain the spoils of beasts supplies,

And bids the rural throne with ofiers rise.

There sat the Prince: the feast *Eumæus* spread,

And heap'd the shining canisters with bread.

50

Thick o'er the board the plenteous viands lay,

The frugal remnants of the former day.

Then

V. 43. *Not so —— (exclaims the Prince ——)* Nothing can more strongly represent the respect which antiquity paid to strangers; than this conduct of *Telemachus*: *Ulysses* is in rags, in the disguise of a beggar, and yet a Prince refuses to take his seat. I doubt not but every good man will be pleas'd with such instances of benevolence and humanity to his fellow-creatures; one well-natur'd action is preferable to a thousand great ones, and *Telemachus* appears with more advantage upon this heap of hides and ofiers, than a Tyrant upon his throne.

V. 52. *The frugal remnants of the former day.*] This entertainment is neither to be ascribed to parsimony nor poverty, but to the custom and hospitality of former ages. It was a common expression among the *Greeks* at table, *leave something for the Medes*; intimating that something ought to be left for a guest that might come accidentally. *Plutarch* in his seventh Book of the *Sympos. Question 3.* commends this conduct. *Eumæus* (says that Author) a wise scholar of a wise master, is no way discomposed, when *Telemachus* pays him a visit, he immediately sets before him

The frugal remnants of the former day.

Besides, the table was accounted sacred to the Gods, and nothing that was sacred was permitted to be empty; this was another reason

Then in a bowl he tempers gen'rous wines,
 Around whose verge a mimic Ivy twines.
 And now the rage of thirst and hunger fled, 55
 Thus young *Ulysses* to *Eumæus* said.

Whence father, from what shore this stranger, say?
 What vessel bore him o'er the wat'ry way?
 'To human step our land impervious lies,
 And round the coast circumfluent oceans rise. 60

The swain returns. A tale of sorrows hear;
 In spacious *Crete* he drew his natal air,
 Long doom'd to wander o'er the land and main,
 For heav'n has wove his thread of life with pain.
 Half-breathless 'scaping to the land he flew 65
 From *Thesprot* mariners, a murd'rous crew.

To thee my son the suppliant I resign,
 I gave him my protection, grant him thine.

Hard task, he cries, thy virtue gives thy friend,
 Willing to aid, unable to defend. 70

Can

why the Antients always reserved part of their provisions, not solely out of hospitality to men, but piety to the Gods.

V. 70. *Willing to aid, ———*] It has been observed that *Homer* intended to give us the picture of a complete Hero in his two Poems, drawn from the characters of *Achilles* and *Ulysses*: *Achilles* has consummate valour, but wants the wisdom of *Ulysses*: *Ulysses* has courage, but courage inclining to caution and stratagem, as much as that of *Achilles* to rashness. *Virgil* endeavoured to form a compleat Hero in *Aeneas*, by joining in his person the forward Courage of *Achilles*, with the wisdom of *Ulysses*, and by this conduct gives us a perfect character. The same observation holds good with respect to the subordinate characters introduced into the two Poems of the *Iliad* and

Can strangers safely in the court reside,
Midst the swell'd insolence of lust and pride?
Ev'n I unsafe: The Queen in doubt to wed,
Or pay due honours to the nuptial bed?
Perhaps she weds regardless of her fame,
Deaf to the mighty *Ulyssæan* name.

and *Odyssey*; and makes an essential difference between them: Thus the *Iliad* exhibiting an example of heroic valour, almost all the characters are violent and heroic. *Diomed*, *Ajax*, *Hector*, &c. are all chiefly remarkable for courage: But the *Odyssey* being intended to represent the patience and wisdom of an Hero, almost all the characters are distinguished by benevolence and humanity. *Telemachus* and *Eumæus*, *Alcinous*, *Nestor* and *Menelaus* are every where represented in the mild light of wisdom and hospitality. This makes a continued difference of style in the Poetry of the two Poems, and the characters of the agents in the *Odyssey* necessarily exhibit lectures of piety and morality. The Reader should keep this in his view. In reading *Homer*, the *Odyssey* is to be looked upon as a sequel of the *Iliad*, and then he will find in the two Poems the perfection of human nature, consummate courage joined with consummate piety. He must be an unobserving Reader, who has not taken notice of that *Vein of humanity* that runs through the whole *Odyssey*; and a bad man, that has not been pleased with it. In my opinion, *Eumæus* tending his herds is more amiable than *Achilles* in all his destructive Glory. There is scarce a speech made in the *Odyssey* by *Eumæus*, *Telemachus* or *Ulysses*, but what tends to the improvement of mankind: It was this that endeared the *Odyssey* to the Antients, and *Homer's* sentences of morality were in every mouth, and introduced in all conversation for the better conduct of human life. This Verse was thus applied by some of the Antients; a person being asked what was the Duty of an Orator, or Pleader, answered from *Homer*,

"Αὐτὸν ἀντιμύνασθαι ὅτι τις πρῶτος γὰρ ἔστιν."

In short, I will not deny but that the *Iliad* is by far the nobler Poem, with respect to the Poetry; it is fit to be read by Kings and Heroes; but the *Odyssey* is of use to all mankind, as it teaches us to be good men rather than great, and to prefer morality to glory,

However,

However, Stranger! from our grace receive
 Such honours as befit a Prince to give;
 Sandals, a sword, and robes, respect to prove,
 And safe to sail with ornaments of love. 80
 'Till then, thy guest amid the rural train
 Far from the court, from danger far, detain.
 'Tis mine with food the hungry to supply,
 And cloath the naked from th' inclement sky.
 Here dwell in safety from the suitors wrongs, 85
 And the rude insults of ungovern'd tongues.
 For should'st thou suffer, pow'rless to relieve
 I must behold it, and can only grieve.
 The brave encompass'd by an hostile train,
 O'erpower'd by numbers, is but brave in vain. 90
 To whom, while anger in his bosom glows,
 With warmth replies the man of mighty woes.

V. 92. *With warmth replies the man of mighty woes.*] There is not a more spirited speech in all the *Odyssey* than this of *Ulysses*; his resentmentment arises from the last words of *Telemachus*, observes *Eustatius*:

*The brave encompass'd by an hostile train,
 O'erpower'd by numbers, is but brave in vain.*

He is preparing his son for the destruction of the Suitors, and animating him against despair by reason of their Numbers. This he brings about, by representing that a brave man in a good cause prefers death to dishonour. By the same method *Homer* exalts the character of *Ulysses*: *Telemachus* thinks it impossible to resist the Suitors, *Ulysses* not only resists them, but almost without assistance works their destruction. There is a fine contrast between the try'd courage of *Ulysses*, and the inexperience of *Telemachus*.

Since

Since audience mild is deign'd, permit my tongue
 At once to pity and resent thy wrong.
 My heart weeps blood, to see a soul so brave 95
 Live to base insolence of pow'r a slave.
 But tell me, dost thou Prince, dost thou behold
 And hear their midnight revels uncontroll'd?
 Say, do thy subjects in bold faction rise,
 Or priests in fabled Oracles advise? 100
 Or are thy brothers, who should aid thy pow'r,
 Turn'd mean deserters in the needful hour?
 O that I were from great *Ulysses* sprung,
 Or that these wither'd nerves like thine were strung;
 Or heav'ns! might he return! (and soon appear 105
 He shall, I trust; a Hero scorns despair)

Might

V. 105. ——— (And soon appear
 He shall, I trust; a Hero scorns despair.)

Some antient Critics, as *Eustathius* informs us, rejected this verse,
 and thus read the passage:

Ἡ παῖς ἐξ Ὀδυσῆος ἀμύμονος ἢ καὶ αὐτὸς;
 Ἀυτίχ' ἐπειτ' ἀπ' ἱμῖν κάρη τάμοι ἀλλότριος Φῶς.

Then the sense will be, *Oh that I were the son of Ulysses, or Ulysses himself, &c.*

For, add they, if this verse be admitted, it breaks the transport of *Ulysses's* resentment, and cools the warmth of the expression; *Eustathius* confesses that he was once of the same opinion, but afterwards seems dubious; for continues he, *Ulysses* by saying, *Oh that I were the son of Ulysses, or Ulysses himself*, gave room to suspect that he was himself *Ulysses*; and therefore to efface this Impression, he adds with great Address,

———— (And

Might he return, I yield my life a prey
 To my worst foe, if that avenging day
 Be not their last: but should I lose my life
 Oppress'd by numbers in the glorious strife, 110
 I chuse the nobler part, and yield my breath
 Rather than bear dishonour worse than death;
 Then see the hand of violence invade
 The rev'rend stranger, and the spotless maid;
 Than see the wealth of Kings consum'd in waste, 115
 The drunkards revel, and the gluttons feast.

Thus he, with anger flashing from his eye;
 Sincere the youthful Hero made reply.
 Nor leagu'd in factious arms my subjects rise,
 Nor priests in fabled oracles advise; 120
 Nor are my brothers who should aid my pow'r
 Turn'd mean deserters in the needful hour.

——— (And soon appear
 He shall, I trust; a Hero scorns despair)

And by this method removes all jealousy that might arise from his former expression. *Dacier* misrepresents *Eustathius*; he says, *Il avoit donné lieu à quelque soupçon qu'il ne fust véritablement Ulysse*; whereas he directly says *μὴ υποπτεύθῃ ὅτι Ὀδυσσεύς ἐστὶν ὁ λαλῶν*, that is, "he uses this expression, that it may not be suspected that he is *Ulysses* who speaks." In reality he inserts these words solely to avoid discovery, not judging it yet reasonable to reveal himself to *Telemachus*, much less to *Eumæus*.

V. 108. *To my worst foe.*] The words in Greek are *ἀλλότριος φῶς*, or, *may I fall by the hand of a stranger*: that is, by the worst of enemies, foreigners being usually the most barbarous enemies. This circumstance therefore aggravates the calamity. *Eustathius*.

Ah me! I boast no brother; heav'n's dread King
 Gives from our stock an only branch to spring:
 Alone *Laertes* reign'd *Arcefus*' heir, 125
 Alone *Ulysses* drew the vital air,
 And I alone the bed connubial grac'd,
 An unblest offspring of a fire unblest!
 Each neighb'ring realm conducive to our woe
 Sends forth her peers, and ev'ry peer a foe: 130
 The court proud *Samos* and *Dulichium* fills,
 And lofty *Zacynth* crown'd with shady hills.
 Ev'n *Ithaca* and all her Lords invade
 Th' imperial scepter, and the regal bed:
 The Queen averse to love, yet aw'd by pow'r, 135
 Seems half to yield, yet flies the bridal hour:
 Meantime their licence uncontroul'd I bear;
 Ev'n now they envy me the vital air:
 But heav'n will sure revenge, and Gods there are.
 But go, *Eumæus*! to the Queen impart 140
 Our safe return, and ease a mother's heart.

Yet

V. 127. *And I alone the bed connubial grac'd.*] Homer mentions but one son of *Ulysses*; other Authors name another, *Archefilans*; and *Sophocles*, *Eurylaus* slain by *Telemachus*; but perhaps these descended not from *Penelope*, but Concubines. *Eustathius*.

V. 140. *But go, Eumæus! to the Queen impart.*] There is nothing more wonderful in *Homer*, than the distribution of his incidents; and how fully must he be possessed of his whole subject, and take it in all at one view, to bring about the several parts of it naturally? *Minerva* in the beginning of the fifteenth Book commanded *Telemachus*

Yet secret go ; for num'rous are my foes,
And here at least I may in peace repose.

To whom the swain, I hear, and I obey :

But old *Laertes* weeps his life away,

145

And deems thee lost : shall I my speed employ

To bless his age, a messenger of joy ?

The mournful hour that tore his son away

Sent the sad fire in solitude to stray ;

Yet busied with his slaves, to ease his woe,

150

He dress'd the vine, and bad the garden blow,

Nor food nor wine refused : but since the day

That you to *Pylus* plow'd the wat'ry way,

Nor wine nor food he tastes ; but sunk in woes,

Wild springs the vine, no more the garden blows.

155

Shut from the walks of men, to pleasure lost,

Pensive and pale he wanders half a ghost.

to dispatch *Eumæus* to *Penelope*, to inform her of his return. Here this command is executed : but is this all the use the Poet makes of that Errand ? It is evident it is not : This command furnishes him with a natural occasion for the removal of *Eumæus* while *Ulysses* discovers himself to *Telemachus*. But why might not the discovery have been made before *Eumæus* ? It was suitable to the cautious character of *Ulysses* not to trust the knowledge of his person to too many people : besides, if he had here revealed himself to *Eumæus*, there would not have been room for the discovery which is made in the future parts of the *Odyssey*, and consequently the Reader had been robbed of the pleasure of it : and it must be allowed, that the several concealments and discoveries of *Ulysses* through the *Odyssey* add no small pleasure and beauty to it.

Wretched

Wretched old man! (with tears the Prince returns)
 Yet cease to go——what man so blest but mourns?
 Were every wish indulg'd by fav'ring skies, 160
 This hour shou'd give *Ulysses* to my eyes.
 But to the Queen with speed dispatchful bear
 Our safe return, and back with speed repair:
 And let some handmaid of her train resort
 To good *Laertes* in his rural court. 165

V. 159. *Yet cease to go——what man so blest but mourns?*]
Eustatbius reads the words differently, either ἀχρύμενον πῖρ, or
 ἀχρύμενοι πῖρ. If we use the former reading, it will be under-
 stood according to the recited translation; if the latter, it must then
 be referr'd to *Telemachus*, and imply, *let us cease to inform Laertes,*
though we grieve for him. I suppose some Critics were shock'd at the
 words in the former sense, and thought it cruel in *Telemachus* not to
 relieve the sorrows of *Laertes*, which were occasion'd chiefly thro'
 fondness to his person: *Dacier* is fully of this opinion: *Eustatbius*
 prefers neither of the lectures; I doubt not but *Homer* wrote
 ἀχρύμενον πῖρ; this agrees with the whole context.

Wretched old man! (with tears the Prince returns)
Yet cease to go——what man so blest but mourns?
Were every wish indulg'd by fav'ring skies,
This hour should give Ulysses to my eyes.

And as for the cruelty of *Telemachus*, in forbidding *Eumæus* to go to
Laertes, there is no room for this objection: he guards against it, by
 requesting *Penelope* to give him immediate information; which might
 be done almost as soon by a messenger from her, as by *Eumæus*.
 Besides, such a messenger to *Laertes* would be entirely foreign to the
 Poem; for his knowledge of the return of *Telemachus* could contri-
 bute nothing to the design of the *Odyssey*: Whereas the information
 given to *Penelope* has this effect; it puts the Suitors upon new mea-
 sures, and instructs her how to regulate her own conduct with re-
 gard to them; and therefore the Poet judiciously dwells upon this,
 and passes over the other.

While

While yet he spoke, impatient of delay
 He brac'd his sandals on, and strode away:
 Then from the heav'ns the martial Goddess flies
 Thro' the wide fields of air, and cleaves the skies;
 In form, a virgin in soft beauty's bloom, 170
 Skill'd in th' illustrious labours of the loom.
 Alone to *Ithacus* she stood display'd,
 But unapparent as a viewless shade

[V. 170. *In form, a virgin* —] Some of the antient Philosophers thought the Poets guilty of impiety, in representing the Gods assuming human appearances; *Plato* in particular (*lib. 2. de Repub.*) speaks with great severity. "If a God (says that Author) changes his own shape, must he assume a more or less perfect form? undoubtedly a shape less perfect; for a Deity, as a Deity, can want no perfection; therefore all change must be for the worse: now it is absurd to imagine that a Deity can be willing to assume imperfection, for this would be a degradation unworthy of a divine Power, and consequently it is absurd to imagine that a Deity can be willing to change the form of a Deity; it therefore follows, that the Gods enjoying a perfection of nature, must eternally and unchangeably appear in it." Let no Poet therefore (meaning *Homer*) persuade you that the Gods assume the form of strangers, and are visible in such appearances. It must be confess'd, that if *Plato* had thus spoken only to refute the absurd opinions of Antiquity, which imagin'd the Gods to assume unworthy shapes of bulls, dragons, swans, &c. only to perform some rape, or action unbecoming a Deity, reason would have been on his side: But the argument proves too much; supposes that a Deity must lose his perfections by any appearance, but of a Deity; which is an error: If a God acts suitably to the character of a God, where is the degradation? *Aristotle* was of this judgment, in opposition to his master *Plato*; and thought it no diminution to a God to appear in the shape of man, the glory of the Creation: In reality, it is a great honour to *Homer*, that his opinions agree with the verity of the Scriptures, rather than the conjectures of Philosophers; nay, it is not impossible but these relations might be borrow'd from the sacred History: it being manifest that *Homer* had been in *Egypt*, the native country of *Moses*, in whose writings there are frequent instances of this nature.

Escap'd

Escap'd *Telemachus*: (the pow'rs above
 Seen or unseen, o'er earth at pleasure move) 175
 The dogs intelligent confess'd the tread
 Of pow'r divine, and howling, trembling fled.
 The Goddess beck'ning waves her deathless hands;
 Dauntless the King before the Goddess stands.
 Then why (she said) O favour'd of the skies! 180
 Why to thy God-like son this long disguise?

V. 176. *The dogs intelligent confess'd the tread
 Of pow'r divine ———*]

This may seem a circumstance unworthy of Poetry, and ridiculous to ascribe a greater sagacity to the brute creation, than to man; but it may be answer'd, that it was the design of the Goddess to be invisible only to *Telemachus*, and consequently she was visible to the dogs. But I am willing to believe that there is a deeper meaning, and a beautiful moral couch'd under this story: And perhaps *Homer* speaks thus, to give us to understand, that the brute creation it self confesses the divinity. *Dacier*.

V. 178. *The Goddess beck'ning waves her deathless bands.*] The Goddess evidently acts thus, that *Telemachus* might not hear her speak to *Ulysses*; for this would have made the discovery, and precluded that beautiful interview between *Ulysses* and *Telemachus* that immediately follows. It is for the same reason that she conceals herself from *Telemachus*, for the discovery must have been fully and convincingly made by the appearance and veracity of a Deity; and then there could have been no room for all those doubts and fears of *Telemachus*, that enliven and beautify the manner of the discovery. The whole relation is indeed an allegory: The wisdom of *Ulysses* (in Poetry, *Minerva*) suggests to him, that this is a proper time to reveal himself to *Telemachus*; the same wisdom (or *Minerva*) instructs him to dress himself like a King, that he may find the readier credit with his son: in this dress he appears a new man, young and beautiful, which gives occasion to *Telemachus* to imagine him a Deity; especially because he was an infant when his father sail'd to *Troy*, and therefore though he now appears like *Ulysses*, *Telemachus* does not know him to be his father. This is the naked story, when stript of its poetical ornaments.

Stand forth reveal'd : with him thy cares employ

Against thy foes ; be valiant, and destroy !

Lo I descend in that avenging hour,

To combat by thy side, thy guardian pow'r.

185

She said, and o'er him waves her wand of gold ;

Imperial robes his manly limbs infold :

At once with grace divine his frame improves ;

At once with majesty enlarg'd he moves :

Youth flush'd his red'ning cheek, and from his brows 190

A length of hair in fable ringlets flows ;

His black'ning chin receives a deeper shade ;

Then from his eyes upsprung the warrior-maid.

The Hero reascends : The Prince o'eraw'd

Scarce lifts his eyes, and bows as to a God.

195

Then

V. 194.

—— The Prince o'eraw'd

Scarce lifts his eyes, and bows as to a God.]

I must offer a remark in opposition to that of *Dacier* upon this place:
 “ This fear of *Telemachus* (says that Author) proceeds from the opinion of the Antients when the Gods came down visibly ; they thought themselves so unworthy of such a manifestation, that whenever it happen'd, they believ'd they should die, or meet with some great calamity” : Thus the *Israelites* address *Moses* ; *Speak thou to us, and we will bear, but let not the Lord speak to us, lest we die.* Thus also *Gideon* ; *Alas ! O Lord, my God, because I have seen an Angel of the Lord face to face, and the Lord said to him, fear not, thou shalt not die.* Hence it is very evident, that this notion prevail'd amongst the *Israelites* : But how does it appear that the *Greeks* held the same opinion ? The contrary is manifest almost to a demonstration : the Gods are introduc'd almost in every book both of the *Iliad* and *Odyssey* ; and yet there is not the least foundation for such an assertion : nay, *Telemachus* himself in the second book returns thanks

Then with surprize (surprize chafis'd by fears)
 How art thou chang'd! (he cry'd) a God appears!
 Far other vests thy limbs majestic grace,
 Far other glories lighten from thy face!
 If heav'n be thy abode, with pious care 200
 Lo! I the ready sacrifice prepare:
 Lo! gifts of labour'd gold adorn thy shrine,
 To win thy grace: O save us pow'r divine!
 Few are my days, *Ulysses* made reply,
 Nor I, alas! descendent of the sky. 205
 I am thy father. O my son! my son!
 That father, for whose sake thy days have run
 One scene of woe; to endless cares consign'd,
 And outrag'd by the wrongs of base mankind.

thanks to *Minerva* for appeasing to him, and prays for a second vision.

*O Goddess! who descending from the skies,
 Vouchsaf'd thy presence to my longing eyes;
 Hear from thy heav'ns above, O warrior Maid,
 Descend once more propitious to my aid!*

It is not to be imagined that *Telemachus* would have preferr'd this prayer, if the presence of the Deity denoted death, or some great calamity; and all the Heroes throughout the *Iliad* esteem such intercourses as their glory, and converse with the Gods without any apprehensions. But whence then proceeds this fear of *Telemachus*? entirely from a reverential awe and his own modesty while he stands in the presence of a Deity; for such he believes *Ulysses*. The words of *Telemachus* agree with his behaviour; he speaks the language of a man in surprize: It is this surprize at the sudden change of *Ulysses*, that first makes him imagine him a Deity, and upon that imagination offer him sacrifice and prayer; the whole behaviour paints the nature of man under surprize, and which transports the speaker into vehemence and emotion.

Then

Then rushing to his arms, he kiss'd his boy 210

With the strong raptures of a parent's joy.

Tears bathe his cheek, and tears the ground bedew:

He strain'd him close, as to his breast he grew.

Ah me! (exclaims the Prince with fond desire)

Thou art not — no, thou can'st not be my fire. 215

Heav'n such illusion only can impose,

By the false joy to aggravate my woes.

Who but a God can change the general doom,

And give to wither'd age a youthful bloom?

Late worn with years in weeds obscene you trod, 220

Now cloath'd in majesty, you move a God!

Forbear, he cry'd; for heav'n reserve that name,

Give to thy father but a father's claim:

Other *Ulysses* shalt thou never see,

I am *Ulysses*, I (my son) am He. 225

Twice ten sad years o'er earth and ocean tost,

'Tis giv'n at length to view my native coast.

Pallas, unconquer'd maid, my frame surrounds

With grace divine; her pow'r admits no bounds:

She o'er my limbs old age and wrinkles shed; 230

Now strong as youth, magnificent I tread.

The Gods with ease frail man depress, or raise,

Exalt the lowly, or the proud debase.

He spoke and sat. The Prince with transport flew,
Hung round his neck, while tears his cheek bedew; 235

Nor

Nor less the father pour'd a social flood!

They wept abundant, and they wept aloud.

As the bold eagle with fierce sorrow stung,

Or parent vultur, mourns her ravish'd young;

They

V. 238. *As the bold eagle*——] This is a beautiful comparison; but to take its full force, it is necessary to observe the nature of this *Φῆν* or *vultur*: Homer does not compare *Ulysses* to that bird merely for its dignity, it being of the Aquiline kind, and therefore the King of birds; but from the knowledge of the nature of it, which doubles the beauty of the allusion: This bird is remarkable for the love it bears towards its young: *Tearing open her own Thigh, she feeds her young with her own blood*: Thus also another Author;

Τὸν μηρὸν ἐκτέμνοντες, ἡματωμένοις.

Γάλακτος ὀλεοῖς ζωπύρεαι τὰ βρέφη.

Femore exsecto, sanguineo lactis defluxu suos fetus refocillant. And the *Egyptians* made the vultur their hieroglyphic, to represent a compassionate nature. This gives a reason why this bird is introduced with peculiar propriety to represent the fondness of *Ulysses* for *Telemachus*. But where is the point of the similitude? *Ulysses* embraces his son, but the vultur is said to mourn the loss of her young: *Eustatius* answers, that the sorrow alone, and vehemence of it, is intended to be illustrated by the comparison; I think he should have added the affection *Ulysses* bears to *Telemachus*.

It is observable, that *Homer* inserts very few similitudes in his *Odyssey*, tho' they occur frequently almost in every book of the *Iliad*. The *Odyssey* is wrote with more simplicity, and consequently there is less room for allusions. If we observe the similies themselves inserted in each Poem; we shall find the same difference: In the *Iliad* they are drawn from lions, storms, torrents, conflagrations, thunder, &c. In the *Odyssey*, from lower objects, from an heap of thorns, from a shipwright plying the wimble, an armourer tempering iron, a matron weeping over her dying husband, &c. The Similies are likewise generally longer in the *Iliad* than the *Odyssey*, and less resemblance between the thing illustrated, and the illustration; the reason is, in the *Iliad* the similitudes are introduced to illustrate some great and noble object, and therefore the Poet proceeds till he has rais'd some noble image to inflame the mind of the Reader; whereas in these calmer scenes the Poet keeps closer to the point of allusion, and

They cry, they scream, their unfledg'd brood a prey 240
To some rude churl, and born by stealth away ;

and needs only to represent the object, to render it entertaining: By the former conduct he raises our admiration above the subject, by adding foreign embellishments; in the latter he brings the copy as close as possible to the original, to possess us with a true and equal image of it.

It has been objected by a *French Critic*, that *Homer* is blameable for too great a length in his similitudes; that in the heat of an action he stops short, and turns to some allusion, which calls off our attention from the main subject. 'Tis true, comparisons ought not to be too long, and are not to be plac'd in the heat of an action, as *Mr. Dryden* observes, but when it begins to decline: Thus in the first *Æneis*, when the storm is in its fury, the Poet introduces no comparison, because nothing can be more impetuous than the storm itself; but when the heat of the description abates, then lest we should cool too soon, he renews it by some proper similitude, which still keeps up our attention, and fixes the whole upon our minds. The similitude before us is thus placed at the conclusion of the *Heroë's* lamentation, and the Poet by this method leaves the whole deeply fix'd upon the memory. *Virgil* has imitated this comparison in his fourth *Georgic*, but very judiciously substituted the nightingale in the place of the vultur, that bird being introduc'd to represent the mournful music of *Orpheus*.

*Qualis populeâ mœrens Philomela sub umbrâ
Amisſos queritur fœtus quos durus arator
Observans nido implumes detraxit: at illa
Flet noctem, &c.*

Nothing can be sweeter than this comparison of *Virgil*, but the learned *Huetius* thinks he has found a notorious blunder in it: This nightingale (says he) in the first line sits in the shade of a poplar, and yet in the fourth she mourns by night, *flet noctem*. It is evident that *Monsieur Huet* mistakes the word *umbra* for the shade of the tree, which it casts while the sun shines upon it; whereas it only means that the bird sings *sub foliis*, or conceal'd in the leaves of it, which may be done by night as well as by day: But if it be thought that this is not a sufficient answer, the passage may be thus understood: The nightingale mourning under the shade of a poplar, &c. ceases not all night, or *flet noctem*; that is, she begins her song in the evening by day, but mourns all night. Either of these answers are sufficient for *Virgil's* vindication.

So they aloud: and tears in tides had run,
 Their grief unfinish'd with the setting sun:
 But checking the full torrent in its flow,
 The Prince thus interrupts the solemn woe. 245
 What ship transported thee, O father say,
 And what blest hands have oar'd thee on the way?

All, all (*Ulysses* instant made reply)
 I tell thee all, my child, my only joy!
Phæacians bore me to the port assign'd, 250
 A nation ever to the stranger kind;
 Wrapt in th' embrace of sleep, the faithful train
 O'er seas convey'd me to my native reign:

V. 245. *The Prince thus interrupts the solemn woe.*] It does not appear at first view why the Poet makes *Telemachus* recover himself from his transport of sorrow sooner than *Ulysses*: Is *Telemachus* a greater master of his passions? or is it to convince *Ulysses* of his son's wisdom, as *Eustatbius* conjectures? this can scarce be suppos'd, *Ulysses* being superior in wisdom. I would chuse rather to ascribe it to human nature; for it has been observ'd, that affection seldom so strongly ascends, as it descends; the child seldom loves the father so tenderly, as the father the child: This observation has been made from the remotest Antiquity. And it is wisely design'd by the great Author of our Natures; for in the common course of life, the child must bury the parent; it is therefore a merciful dispensation, that the tie of blood and affection should be loosen'd by degrees, and not torn violently asunder in the full strength of it. It is expected that aged persons should die, their loss therefore grows more familiar to us, and it loses much of its horror through the long expectation of it.

V. 250. *Phæacians bore me to the port assign'd.*] Here is a repetition of what the Reader knows entirely, from many parts of the preceding story; but it being necessary in this place, the Poet judiciously reduces it into the compass of six lines, and by this method avoids prolixity. *Eustatbius.*

Embroider'd vestures, gold, and brass are laid
Conceal'd in caverns in the sylvan shade. 255

Hither, intent the rival rout to slay
And plan the scene of death, I bend my way :

So *Pallas* wills——but thou, my son, explain

The names, and numbers of th' audacious train ;

'Tis mine to judge if better to employ 260

Assistiant force, or singly to destroy.

O'er earth (returns the Prince) resounds thy name,

Thy well-try'd wisdom, and thy martial fame,

Yet at thy words I start, in wonder lost ;

Can we engage, not decads, but an host ? 265

Can we alone in furious battle stand,

Against that num'rous, and determin'd band ?

Hear then their numbers : From *Dulichium* came

Twice twenty-six, all peers of mighty name, 266

Six

V. 268. *Hear then their numbers——*] According to this catalogue, the Suitors with their attendants (the two sewers, and *Medon*, and *Phemius*) are a hundred and eighteen ; but the two last are not to be taken for the enemies of *Ulysses* ; and therefore are not involv'd in their punishment in the conclusion of the *Odyssey*. *Eustatbius*.

Spondanus mistakes this passage egregiously.

Μέδων κῆρυξ καὶ Δείος ἀοιδός.

He understands it thus, “ *Medon* who was an Herald and a divine “ bard,” *Præco unus qui & idem Musicus* : 'Tis true, the construction will bear this interpretation ; but it is evident from the latter part of the 22d *Odyssey*, that the *Κῆρυξ* and the *Ἀοιδός* were two persons,

VI. Book XVI. HOMER'S ODYSSEY. 75

Six are their menial train: twice twelve the boast 270

Of *Samos*; twenty from *Zacynthus* coast:

And twelve our country's pride; to these belong

Medon and *Phemius* skill'd in heav'nly song.

Two few'rs from day to day the revels wait,

Exact of taste, and serve the feast in state. 275

With such a foe th' unequal fight to try,

Were by false courage unreveng'd to die.

Then what assistant pow'rs you boast, relate,

Ere yet we mingle in the stern debate.

Mark well my voice, *Ulysses* strait replies: 280

What need of aids, if favour'd by the skies?

If shielded to the dreadful fight we move,

By mighty *Pallas*, and by thund'ring *Jove*.

Sufficient they (*Telemachus* rejoin'd)

Against the banded pow'rs of all mankind: 285

They, high enthron'd above the rolling clouds,

Wither the strength of man, and awe the Gods.

Such aids expect, he cries, when strong in might

We rise terrific to the task of fight.

But

persons, namely, *Medon* and *Phemius*: *Medon* acts all along as a friend to *Penelope* and *Telemachus*, and *Phemius* is affirm'd to be detain'd by the Suitors involuntarily, and consequently they are both guiltless.

V. 288. *Such aids expect, he cries, when strong in might
We rise terrific to the task of fight.*]

This whole discourse between *Ulysses* and *Telemachus* is introduc'd to prepare the Reader for the Catastrophe of the Poem: *Homer* judiciously

But thou, when morn salutes th' aerial plain,
The court revisit and the lawless train:

290

Me

ously interests Heaven in the cause, that the Reader may not be surpriz'd at the event, when he sees such numbers fall by the hands of these Heroes; he consults probability, and as the Poem now draws to a conclusion, sets the assistance of Heaven full before the Reader.

It is likewise very artful to let us into some knowledge of the event of the Poem; all care must be taken that it be rather guess'd than known. If it be entirely known, the Reader finds nothing new to awaken his attention; if on the contrary it be so intricate, that the event cannot possibly be guess'd at, we wander in the dark, and are lost in uncertainty. The art of the Poet consists not in concealing the event intirely: but when it is in some measure foreseen, in introducing such a number of incidents that now bring us almost into the sight of it, then by new obstacles perplex the story to the very conclusion of the Poem; every obstacle, and every removal of it fills us with surprize, with pleasure or pain alternately, and consequently calls up our whole attention. This is admirably describ'd by Vida, lib. 2.

——— *Eventus nonnullis sæpe canendo
Indiciis porro ostendunt in luce malignâ
Sublustrique aliquid dant cernere noctis in umbrâ.*

Th' event should glimmer with a dubious ray,
Not hid in clouds nor glare in open day.

This rule he afterwards illustrates by a very happy similitude.

*Haud aliter longinqua petit qui forte viator
Mœnia, si positas altis in collibus arces
Nunc etiam dubias oculis videt, incipit ultro
Lætior ire viam, placidumque urgere laborem,
Quàm cum nusquam ullæ cernuntur quas adit arces,
Obscurum sed iter tendit convallibus imis.*

The conduct both of Virgil and Homer are agreeable to this observation; for instance, Anchises and Tiresias in the shades, foretel Æneas and Uly es that all their troubles shall end prosperously, that the one shall found the Roman Empire, the other regain his kingdoms; but the

Me thither in disguise *Eumæus* leads,
An aged mendicant in tatter'd weeds.

There, if base scorn insult my rev'rend age,

Bear it my son! repress thy rising rage. 295

If outrag'd, cease that outrage to repel,

Bear it my son! howe'er thy heart rebel.

the means being kept conceal'd, our appetite is rather whetted than cloy'd, to know by what means these events are brought about: Thus, as in *Vida's* allusion, they shew us the City at a great distance, but how we are to arrive at it, by what roads they intend to guide us to it, this they keep conceal'd; the journey discovers itself, and every step we advance leads us forward, and shews where we are to take the next; neither does the Poet directly lead us in the strait path, sometimes we are as it were in a labyrinth, and we know not how to extricate our selves out of it; sometimes he carries us into by-ways, and we almost lose sight of the direct way, and then suddenly they open into the chief road, and convey us to the journey's end. In this consists the skill of the Poet; he must form probable intricacies, and then solve them probably; he must set his Hero in dangers, and then bring him out of them with honour. This observation is necessary to be apply'd to all those passages in the *Odyssey*, where the event of it is obscurely foretold, and which some tasteless Critics have blam'd, as taking away the curiosity of the Reader by an unseasonable discovery.

V. 296. *If outrag'd, cease that outrage to repel,
Bear it my son! howe'er thy heart rebel.]*

Plutarch in his Treatise upon reading Poems, observes the wisdom of *Ulysses* in these instructions: He is the person who is more immediately injur'd, yet he not only restrains his own resentment, but that of *Telemachus*: He perceives that his son is in danger of flying out into some passion, he therefore very wisely arms him against it. Men do not put bridles upon horses when they are already running with full speed, but they bridle them before they bring them out to the race: This very well illustrates the conduct of *Ulysses*; he fears the youth of *Telemachus* may be too warm, and through an unseasonable ardour at the sight of his wrongs, betray him to his enemies; he therefore persuades him to patience and calmness, and predisposes his mind with rational considerations to enable him to encounter his passions, and govern his resentment.

Yet strive by pray'r and counsel to restrain
 Their lawless insults, tho' thou strive in vain :
 For wicked ears are deaf to wisdom's call, 300
 And vengeance strikes whom heav'n has doom'd to fall.
 Once more attend : When * she whose pow'r inspires
 The thinking mind, my soul to vengeance fires ; * *Minerva*.
 I give the sign : that, instant from beneath,
 Aloft convey the instruments of death, 305
 Armour and arms ; and if mistrust arise,
 Thus veil the truth in plausible disguise.

“ These glittering weapons, ere he sail'd to *Troy*
 “ *Ulysses* view'd with stern heroic joy ;
 “ Then, beaming o'er th' illumin'd wall they shone : 310
 “ Now dust dishonours all their lustre gone.
 “ I bear them hence (so *Jove* my soul inspires)
 “ From the pollution of the fuming fires ;
 “ Left when the bowl inflames, in vengeful mood
 “ Ye rush to arms, and stain the feast with blood ; 315

V. 304. ——— *That instant, from beneath,
 Aloft convey the instruments of death.]*

These ten lines occur in the beginning of the nineteenth book, and the antients (as *Eustatbius* informs us) were of opinion, that they are here plac'd improperly ; for how, say they, should *Ulysses* know that the arms were in a lower apartment, when he was in the country, and had not yet seen his Palace ? But this is no real objection ; his repository of arms he knew was in the lower apartment, and therefore it was rational to conclude that the arms were in it. The verses are proper in both places ; here *Ulysses* prepares *Telemachus* against the time of the execution of his designs ; in the nineteenth book that time is come, and therefore he repeats his instructions.

“ Oft

" Oft ready swords in luckless hour incite

" The hand of wrath, and arm it for the fight.

Such be the plea, and by the plea deceive :

For *Jove* infatuates all, and all believe.

Yet leave for each of us a sword to wield, 320

A pointed javelin, and a fenceful shield.

But by my blood that in thy bosom glows,

By that regard a son his father owes ;

The secret, that thy father lives, retain

Lock'd in thy bosom from the household train ; 325

V. 316. *Oft ready swords in luckless hour incite*

The hand of wrath, and arm it for the fight.]

This seems to have been a proverbial expression, at least it has been so used by latter writers : The observation holds true to this day, and it is manifest that more men fall by the sword in countries where the inhabitants daily wear swords, than in those where a sword is thought no part of dress or ornament. *Dacier.*

V. 324. *The secret, that thy father lives, retain*

Lock'd in thy bosom ———]

This injunction of secrecy is introduc'd by *Ulysses* with the utmost solemnity ; and it was very necessary that it should be so ; the whole hopes of his re-establishment depending upon it : Besides, this behaviour agrees with the character of *Ulysses*, which is remarkable for disguise and concealment. The Poet makes a further use of it ; namely, to give him an opportunity to describe at large the several discoveries made to *Penelope*, *Laertes*, and *Eumæus* personally by *Ulysses*, in the sequel of the *Odyssey*, which are no small ornaments to it ; yet must have been omitted, or have lost their effect, if the return of *Ulysses* had been made known by *Telemachus* ; this would have been like discovering the plot before the beginning of the play. At the same time this direction is an excellent rule to be observed in management of all weighty affairs, the success of which chiefly depends upon secrecy.

Hide it from all ; ev'n from *Eumæus* hide,
From my dear father, and my dearer bride.

One care remains, to note the loyal few
Whose faith yet lasts among the menial crew ;
And noting, ere we rise in vengeance, prove 330
Who loves his Prince ; for sure you merit love.

To whom the youth : to emulate I aim
The brave and wise, and my great father's fame.
But re-consider, since the wisest err,
Vengeance resolv'd 'tis dangerous to defer. 335

What length of time must we consume in vain,
Too curious to explore the menial train ?
While the proud foes, industrious to destroy
Thy wealth in riot, the delay enjoy.
Suffice it in this exigence alone 340

To mark the damsels that attend the throne :
Dispers'd the youth resides ; their faith to prove
Jove grants henceforth, if thou hast spoke from *Jove*.

While

V. 334. *But re-consider* ———] The Poet here describes *Telemachus* rectifying the judgment of *Ulysses* ; Is this any disparagement to that Hero ? It is not, but an exact representation of human nature ; for the wisest men may receive, in particular cases, instructions from men less wise ; and the eye of the understanding in a young man, may sometimes see further than that of age ; that is, in the language of the Poet, a wise and mature *Ulysses* may sometimes be instructed by a young and unexperienc'd *Telemachus*.

V. 343. *If thou hast spoke from Jove*.] The expression in the Greek is obscure, and it may be ask'd, to what refers Διὸς τίςας ? *Dacier* renders it, *S'il vray que vous ayez vu un Prodige* ; or “ if it be true that you have seen a prodigy : ” Now there is no mention of

While in debate they waste the hours away,
 Th' associates of th' Prince repass'd the bay ; 345
 With speed they guide the vessel to the shores ;
 With speed debarking land the naval stores ;
 Then faithful to their charge, to *Clytus* bear,
 And trust the presents to his friendly care.
 Swift to the Queen a herald flies t' impart 350
 Her son's return, and ease a parent's heart ;
 Lest a sad prey to ever-musing cares,
 Pale grief destroy what time a while forbears.

of any prodigy seen by *Ulysses* in all this interview, and this occasions the obscurity ; but it is imply'd, for *Ulysses* directly promises the assistance of *Jupiter* ; and how could he depend upon it, but by some prodigy from *Jupiter* ? *Eustatius* thus understands the words : *Τίτας, ἐξ ἧς ἀρμύριμος ἔφης ἀμύμονα τὸν Διὰ ἡμῖν ἔσεισθαι.* And then the meaning will be, " If the prodigy from *Jupiter* be " evident, there is no occasion to concern ourselves about the household train." But then does not that expression imply doubt, and a jealousy, that *Ulysses* might possibly depend too much upon supernatural assistance ? It only insinuates, that he ought to be certain in the interpretation of the prodigy, but *Telemachus* refers himself entirely to *Ulysses*, and acquiesces in his judgment.

V. 345. *Th' associates of the Prince repass'd the bay.*] It is manifest that this vessel had spent the evening of the preceding day, the whole night and part of the next morning, in sailing from the place where *Telemachus* embark'd : For it is necessary to remember that *Telemachus*, to avoid the Suitors, had been obliged to fetch a large compass, and land upon the northern coast of *Ithaca* ; and consequently the vessel was necessitated to double the whole Isle on the western side to reach the *Ithacan* bay. This is the reason that it arrives not till the day afterwards, and that the Herald dispatched by the associates of *Telemachus*, and *Eumæus* from the country, meet upon the road, as they go to carry the news of the return of *Telemachus* to *Penelope*. It is likewise evident that the lodge of *Eumæus* was not far distant from the palace ; for he sets out toward the City after eating in the morning, and passing some time in conference with *Telemachus*, delivers his message, and returns in the evening of the same day.

Th' uncautious Herald with Impatience burns,
 And cries aloud, Thy son, oh Queen returns : 355
Eumæus sage approach'd th' imperial throne,
 And breath'd his mandate to her ear alone,
 Then measur'd back the way — The suitor band
 Stung to the soul, abash'd, confounded stand ;
 And issuing from the dome, before the gate, 360
 With clouded looks, a pale assembly sate.

At length *Eurymachus*. Our hopes are vain ;
Telemachus in triumph sails the main.
 Hasten, rear the mast, the swelling shroud display ;
 Hasten, to our ambush'd friends the news convey ! 365

Scarce had he spoke, when turning to the strand
Amphinomus survey'd th' associate band ;
 Full to the bay within the winding shores
 With gather'd sails they stood, and lifted oars.

V. 355. *And cries aloud, Thy son, oh Queen returns.*] This little circumstance distinguishes characters, and gives variety to Poetry: It is a kind of painting, which always varies its figures by some particular ornament, or attitude, so as no two figures are alike: The contrary conduct would make an equal confusion both in Poetry and Painting, and an indistinction of persons and characters. I will not promise that these particularities are of equal beauty, as necessity, especially in modern languages; the *Greek* is always flowing, sonorous and harmonious; the language, like leaves, oftentimes conceals barrenness, and a want of fruit, and renders the sense at least beautiful, if not profitable; this is wanted in some degree in *English* Poetry, where it is not always in our power to conceal the nakedness with ornaments: This particularity before us is of absolute necessity, and could not well be avoided; the indiscretion of the Herald in speaking aloud, discovers the return of *Telemachus* to the Suitors, and is the incident that brings about their following debates, and furnishes out the entertainment of the succeeding part of this book.

O friends! he cry'd, elate with rising joy, 370

See to the port secure the vessel fly!

Some God has told them, or themselves survey

The bark escap'd; and measure back their way.

Swift at the word descending to the shores,

They moor the vessel and unlade the stores: 375

Then moving from the strand, apart they fate,

And full and frequent, form'd a dire debate.

Lives then the boy? he lives (*Antinous* cries)

The care of Gods and fav'rite of the skies.

All night we watch'd, till with her orient wheels 380

Aurora flam'd above the eastern hills,

And from the lofty brow of rocks by day

Took in the ocean with a broad survey:

Yet safe he sails! the pow'rs cœlestial give

To shun the hidden snares of death, and live. 385

But die he shall, and thus condemn'd to bleed,

Be now the scene of instant death decreed:

Hope ye success? undaunted crush the foe.

Is he not wise? know this, and strike the blow.

Wait ye, till he to arms in council draws 390

The *Greeks*, averse too justly to our cause?

Strike,

V. 391. *The Greeks, averse too justly to our cause.* This verse is inserted with great Judgment, and gives an air of probability to the whole relation; for if it be asked why the *Suitors* defer to seize the supreme power, and to murder *Telemachus*, they being so superior in number? *Antinous* himself answers, that they fear the people, who
favour

Strike, ere the States conven'd the foe betray,

Our murd'rous ambush on the wat'ry way.

Or chuse ye vagrant from their rage to fly

Outcasts of earth, to breathe an unknown sky?

395

favour the cause of *Telemachus*, and would revenge his injuries: 'Tis for this reason that they formed the ambush by sea; and for this reason *Antinous* proposes to intercept him in his return from the country: they dare not offer open violence, and therefore make use of treachery. This speech of *Antinous* forms a short under-plot to the Poem; it gives us pain (says *Eustatbius*) for *Telemachus*, and holds us in suspense till the intricacy is unravelled by *Amphinomus*.

The whole harangue is admirable in *Homer*: the diction is excellently suited to the temper of *Antinous*, who speaks with precipitation: His mind is in agitation and disorder, and consequently his language is abrupt, and not allowing himself time to explain his thoughts at full length, he falls into ellipses and abbreviations. For instance, he is to speak against *Telemachus*, but his contempt and resentment will not permit him to mention his name, he therefore calls him τὸν ἄνδρα; thus in μήτι κακὸν εἴωσι, δεδοικα is understood, thus likewise in this verse,

Ἄλλ' ἄγετε πρὶ κτεῖνον ὀμηγυρίσασθαι Ἀχαιῆς

Εἰς ἀγορῇ

the word ὀλοθρεύσωμεν, or ἀνέλωμεν, must be understood, to make the sense intelligible. Thus also after εἰ δ' ὑμῖν ὅδε μῦθος, ἀφανδάνει, to make Ἀλλὰ in the next sentence begin it significantly, we must supply καὶ εἰ δοκεῖ καλὸν ὁ φόνος; then the sense is compleat; If this opinion displease, and his death appear not honourable, but you would have him live, &c. otherwise ἀλλὰ βέλεισθαι must be construed like βέλεισθαι δέ; and lastly, to image the disorder of *Antinous* more strongly, *Homer* inserts a false quantity, by making the first syllable in βέλεισθαι short. *Antinous* attends not, thro' the violence of his spirit, to the words he utters, and therefore falls into this error, which excellently represents it. It is impossible to retain these Ellipses in the translation, but I have endeavoured to shew the warmth of the speaker, by putting the words into Interrogations, which are always uttered with vehemence, and signs of hurry and precipitation.

The

The brave prevent misfortune ; then be brave,
And bury future danger in his grave.

Returns he? ambush'd we'll his walk invade,

Or where he hides in solitude and shade :

And give the Palace to the Queen a dow'r, 400

Or him she blesses in the bridal hour.

But if submissive you resign the sway,

Slaves to a boy, go, flatter and obey.

Retire we instant to our native reign,

Nor be the wealth of Kings consum'd in vain. 405

Then wed whom choice approves : the Queen be giv'n

To some blest Prince, the Prince decreed by Heav'n.

Abash'd, the suitor train his voice attends ;

'Till from his throne *Amphinomus* ascends,

Who o'er *Dulichium* stretch'd his spacious reign, 410

A land of plenty, blest with ev'ry grain :

Chief of the numbers who the Queen address,

And tho' displeasing, yet displeasing least.

V. 413. *And tho' displeasing, yet displeasing least.*] We are not to gather from this expression, that *Penelope* had any particular tenderness for *Amphinomus*, but it means only that he was a person of some justice and moderation. At first view, there seems no reason why the Poet should distinguish *Amphinomus* from the rest of the Suitors, by giving him this humane character ; but in reality there is an absolute necessity for it. *Telemachus* is doom'd to die by *Antinous* : here is an intricacy formed, and how is that Hero to be preserved with probability? The Poet ascribes a greater degree of tenderness and moderation to one of the Suitors, and by this method preserves *Telemachus*. Thus we see the least circumstance in *Homer* has its use and effect ; the art of a good Painter is visible in the smallest sketch, as well as in the largest draught.

Soft

Soft were his words ; his actions wisdom sway'd ;
Graceful a-while he paus'd, then mildly said. 415

O friends forbear ! and be the thought withstood :
'Tis horrible to shed imperial blood !
Consult we first th' all-seeing pow'rs above,
And the sure oracles of righteous Jove.

V. 419. *And the sure oracles of righteous Jove.*] Strabo, lib. 7. quotes this verse of Homer, and tells us that some Critics thus read it.

Ἐι μὲν κ' αἰνήσωσι Διὸς μεγάλοις τομῶροι.

preferring τομῶροι to θέμισες ; for, add they, θέμισες no where in Homer signifies Oracles, but constantly laws or councils. Tmarus or Tomarus was a mountain on which the oracle of Jupiter stood, and in process of time it was used to denote the Oracles themselves. Τόμωρος is formed like the word οἰκωρός, the former signifies *custos Tmar*, the latter *custos domus* : in this sense *Amphinomus* advises to consult the *Dodonian Oracles*, which were given from the mountain *Tmarus* : But, adds *Strabo*, Homer is to be understood more plainly ; and by θέμισες, the councils, the will and decisions of the Oracles are imply'd, for those decisions were held as laws ; thus βελή, as well as θέμισες, signifies the *Dodonian Oracles*.

Ἐκ δρυὸς ὑψικόμοιο Διὸς βελὴν ἐπάκουσαι.

Neither is it true (observes the Scholiast upon Strabo) that θέμισες never signifies oracles in Homer : for in the Hymn to *Apollo*, (and *Thucydides* quotes that hymn as *Homer's*) the Poet thus uses it,

αἰγίλλουσι θέμιστας

Φοίβη Ἀπόλλωνος

Strabo himself uses θεμιστεῖαν in this sense, lib. 17. and in the Oracles that are yet extant, θεμιστεύειν frequently signifies *oracula reddere* : and in *Ælian* (continues the Scholiast) lib. 3. chap. 43, 44. εἰ σὶ θεμιστεύω, signifies *non tibi oracula reddam* ; and *Hesychius* renders θέμισες, by μαρτεῖα, χρήσμοι, Prophecy or Oracles.

If

If they assent, ev'n by this hand he dies; 420

If they forbid, I war not with the skies.

He said: The rival train his voice approv'd,
And rising instant to the Palace mov'd.

Arriv'd, with wild tumultuous noise they fate
Recumbent on the shining thrones of state. 425

Then Medon, conscious of their dire debates,
The murd'rous council to the Queen relates.

Touch'd

V. 426. ——— Medon, conscious of their dire debates.] After this Verse *Eustatius* recites one that is omitted in most of the late editions as spurious, at least improper,

Ἄυλῆς ἐκτὸς ἔων, οἱ δ' ἔνδοθε μῆτιν ὕφαινον.

That is, *Medon* was out of the court, whereas the Suitors formed their council within it: The line is really to be suspected; for a little above, *Homer* directly tells us, that the Suitors left the Palace.

*Then issuing from the dome, before the gate,
With clouded looks, a pale assembly fate.*

It is likewise very evident that they stood in the open air, for they discover the ship returning from the ambush, and sailing into the bay. How then can it be said of the Suitors, that they form'd their assembly in the court, οἱ δ' ἔνδοθε μῆτιν ὕφαινον. Besides continues *Dacier*, they left the palace, and placed themselves under the lofty wall of it.

Ἐκ δ' ἤλθον μεγάροιο, παρὶν μέγα τειχίον αὐλῆς.

How then is it possible to see the ship entering the port, when this wall must necessarily obstruct the sight: The two verses therefore evidently contradict themselves, and one of them must consequently be rejected: she would have the line read thus;

Ἄυλῆς ἐνθὸς ἔων, οἱ δ' ἔκτοθε, &c.

But

Touch'd at the dreadful story she descends:

Her hasty steps a damsel train attends.

Full where the dome its shining valves expands, 430

Sudden before the rival pow'rs she stands:

And veiling decent with a modest shade

Her cheek, indignant to *Antinous* said,

O void of faith! of all bad men the worst!

Renown'd for wisdom, by th' abuse accurs'd! 435

Mistaking fame proclaims thy gen'rous mind!

Thy deeds denote thee of the basest kind.

Wretch! to destroy a Prince that friendship gives,

While in his guest his murd'rer he receives:

Nor dread superior *Jove*, to whom belong 440

The cause of suppliants, and revenge of wrong.

Hast thou forgot, (ingrateful as thou art)

Who sav'd thy father with a friendly part?

Lawless he ravag'd with his martial pow'rs

The *Tapbyan* pirates on *Thesprotia's* shores; 445

But all the difficulty vanishes by taking *Ἀυλῆ*, as it is frequently used, to denote any place open to the air, and consequently not the court, but the court-yard, and this is the proper signification of the word. Then *Medon* may stand on the outside of the wall of the court-yard, *Ἀυλῆς ἔκτορος*, and over-hear the debates of the Suitors who form their council within it, or *ἰνδοθε μῆτιν ὕφαινον*. And as for the wall intercepting the view of the Suitors, this is merely conjecture; and it is more rational to imagine that the court-yard was open sea-ward, that so beautiful a prospect as the ocean might not be shut up from the palace of a King; or at least, the palace might stand upon such an eminence as to command the ocean.

Enrag'd, his life, his treasures they demand;
 Ulysses sav'd him from th' avenger's hand.
 And would'st thou evil for his good repay?
 His bed dishonour, and his house betray?
 Afflict his Queen? and with a murd'rous hand
 Destroy his heir?——but cease, 'tis I command.
 Far hence those fears, (*Eurymachus* reply'd)
 O prudent Princess! bid thy soul confide.

Breathes

V. 447. ——— From th' avenger's hand.] This whole passage is thus understood by *Eustatbius*; By *δνηϊὸν ὑποδδισίας* *Homer* means the *Itbacans*; and he likewise affirms that the people who demanded vengeance of *Ulysses* were also the *Itbacans*. It is not here translated in this sense, the construction rather requires it to be understood of the *Theſprotians*, who were allies of *Ulysses*, and by virtue of that alliance demanded *Eupitbes*, the Father of *Antinous*, out of the hands of *Ulysses*. But I submit to the Reader's judgment.

V. 449. His bed dishonour, and his house betray?
 Afflict his Queen? &c.]

It is observable that *Penelope* in the compass of two lines recites four heads of her complaint; such contractions of thought and expression being natural to persons in anger, as *Eustatbius* observes; she speaks with heat, and consequently starts from thought to thought with precipitation. The whole speech is animated with a generous resentment, and she concludes at once like a Mother and a Queen; like a Mother, with affection for *Telemachus*; and like a Queen with authority, *παύσασθαι κελομαι*.

V. 452. ——— (*Eurymachus* reply'd.) This whole discourse of *Eurymachus* is to be understood by the way of contrariety: There is an obvious and a latent Interpretation; for instance, when he says,

His blood in vengeance smokes upon my spear;

it obviously means the blood of the person who offers violence to *Telemachus*; but it may likewise mean the blood of *Telemachus*, and the construction admits both interpretations; Thus also when he says, that no person shall lay hands upon *Telemachus*, while he is alive,

Breathes there a man who dares that Hero slay,
 While I behold the golden light of day ?
 No : by the righteous pow'rs of heav'n I swear,
 His blood in vengeance smokes upon my spear.
Ulysses, when my infant days I led,
 With wine suffic'd me, and with dainties fed :
 My gen'rous soul abhors th' ungrateful part,
 And my friend's son lives dearest to my heart.
 Then fear no mortal arm : If heav'n destroy,
 We must resign : for man is born to die.

455

460

465

Thus smooth he ended, yet his death conspir'd :
 Then sorrowing, with sad step the Queen retir'd,
 With streaming eyes all comfortless deplor'd,
 Touch'd with the dear remembrance of her Lord ;
 Nor ceas'd, till *Pallas* bid her sorrows fly,
 And in soft slumber seal'd her flowing eye.

alive, he means that he will do it himself : and lastly, when he adds,

*Then fear no mortal arm : if heav'n destroy,
 We must resign ; for Man is born to die.*

the apparent signification is, that *Telemachus* has occasion only to fear a natural death ; but he means if the oracle of *Jupiter* commands them to destroy *Telemachus*, that then the Suitors will take away his life. He alludes to the foregoing speech of *Amphinemus* :

*Consult we first th' all-seeing pow'rs above,
 And the sure oracles of righteous Jove.
 If they assent, ev'n by this hand he dies ;
 If they forbid, I war not with the skies.*

Eufathius.

And

And now *Eumæus*, at the ev'ning hour, 470
 Came late returning to his sylvan bow'r.
Ulysses and his son had dress'd with art
 A yearling boar, and gave the Gods their part,
 Holy repast! That instant from the skies
 The martial Goddess to *Ulysses* flies: 475
 She waves her golden wand, and reassumes
 From ev'ry feature every grace that blooms;
 At once his vestures change; at once she sheds
 Age o'er his limbs, that tremble as he treads.
 Left to the Queen the swain with transport fly, 480
 Unable to contain th' unruly joy.

When near he drew, the Prince breaks forth; proclaim
 What tidings, friend? what speaks the voice of fame?
 Say, if the Suitors measure back the main,
 Or still in ambush thirst for blood in vain? 485

Whether, he cries, they measure back the flood,
 Or still in ambush thirst in vain for blood,
 Escap'd my care: where lawless Suitors sway,
 Thy mandate born, my soul disdain'd to stay.
 But from th' *Hermæan* height I cast a view, 490
 Where to the port a bark high bounding flew;

Her

V. 490. *From th' Hermæan height*—] It would be superfluous to translate all the various interpretations of this passage; it will be sufficiently intelligible to the Reader, if he looks upon it only to imply that there was an hill in *Ithaca* called the *Hermæan* hill, either because

Her freight a shining band : with martial air
 Each pois'd his shield, and each advanc'd his spear :
 And if aright these searching eyes survey,
 Th' eluded Suitors stem the wat'ry way.

495

The Prince well-pleas'd to disappoint their wiles,
 Steals on his Sire a glance, and secret smiles.
 And now a short repast prepar'd, they fed,
 'Till the keen rage of craving hunger fled :
 Then to repose withdrawn, apart they lay,
 And in soft sleep forgot the cares of day.

500

because there was a Temple, Statue, or Altar of *Mercury* upon it; and so called from that Deity.

It has been written that *Mercury* being the Messenger of the Gods, in his frequent journeys cleared the roads, and when he found any stones he threw them in an heap out of the way, and these heaps were called *ἑμαῖοι*, or *Mercuries*. The circumstance of his clearing the roads is somewhat odd; but why might not *Mercury* as well as *Trivia* preside over them, and have his images erected in public ways, because he was supposed to frequent them as the messenger of the Gods?

This book takes up no more time than the space of the thirty-eighth day; for *Telemachus* reaches the lodge of *Eumæus* in the morning, a little after he dispatches *Eumæus* to *Penelope*, who returns in the evening of the same day. The book in general is very beautiful in the original; the discovery of *Ulysses* to *Telemachus* is particularly tender and affecting: It has some resemblance with that of *Joseph's* discovery of himself to his brethren, and it may not perhaps be disagreeable to see how two such Authors describe the same passion, *I am Joseph, I am your brother Joseph*.

I am Ulysses, I, my Son! am he!

and he wept aloud, and he fell on his brother's neck and wept.

He wept abundant, and he wept aloud.

But

But it must be owned that *Homer* falls infinitely short of *Moses*: He must be a very wicked man, that can read the History of *Joseph* without the utmost touches of compassion and transport. There is a majestic simplicity in the whole relation, and such an affecting portrait of human nature, that it overwhelms us with vicissitudes of joy and sorrow. This is a pregnant instance how much the best of heathen Writers is inferior to the divine Historian upon a parallel subject, where the two Authors endeavour to move the softer passions. The same may with equal truth be said in respect to Sublimity; not only in the instance produced by *Longinus*, viz. *Let there be light, and there was light*. *Let the earth be made, and the earth was made*: but in general, in the more elevated parts of Scripture, and particularly the whole book of *Job*; which, with regard both to sublimity of thought, and morality, exceeds beyond all comparison the most noble parts of *Homer*.



The first of these is the fact that the
 poet has not only a knowledge of the
 Homeric poems, but also of the
 history of the Greek world. This is
 evident from the many allusions to
 the Trojan War, the Greek fleet, and
 the various Greek cities. The poet
 also shows a knowledge of the
 geography of the Greek world, and
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 the Trojan War, the Greek fleet, and
 the various Greek cities.



THE
SEVENTEENTH BOOK
OF THE
ODYSSEY.





The ARGUMENT.

Telemachus returning to the City, relates to Penelope the sum of his travels. Ulysses is conducted by Eumæus to the Palace, where his old dog Argus acknowledges his Master, after an absence of twenty years, and dies with joy. Eumæus returns into the country, and Ulysses remains among the Suitors, whose behaviour is described.



THE

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Enterview of Telemachus and Penelope.



THE
SEVENTEENTH BOOK
OF THE
ODYSSEY.

SOON as *Aurora*, daughter of the dawn,
Sprinkled with roseate light the dewy lawn;
In haste the Prince arose, prepar'd to part;
His hand impatient grasps the pointed dart;
Fair on his feet the polish'd sandals shine,
And thus he greets the master of the swine.

My friend adieu; let this short stay suffice;
I haste to meet my mother's longing eyes,
And end her tears, her sorrows, and her sighs.

But

V. 8. *I haste to meet my mother's longing eyes.*] There are two reasons for the return of *Telemachus*; one, the duty a son owes to a mother;
VOL. IV. E

But thou attentive, what we order heed ;
 This hapless stranger to the city lead ;
 By publick bounty let him there be fed,
 And bless the hand that stretches forth the bread.
 To wipe the tears from all afflicted eyes,
 My will may covet, but my pow'r denies.

10

15

If

mother; the other, to find an opportunity to put in execution the designs concerted with *Ulysses*: the Poet therefore shifts the scene from the Lodge to the Palace. *Telemachus* takes not *Ulysses* along with him, for fear he should raise suspicion in the Suitors, that a person in a beggar's garb has some secret merit, to obtain the familiarity of a King's son, and this might be an occasion of a discovery; whereas when *Ulysses* afterwards appears amongst the Suitors, he is thought to be an entire stranger to *Telemachus*, which prevents all jealousy, and gives them an opportunity to carry on their measures, without any particular observation. Besides, *Eumæus* is still to be kept in ignorance concerning the person of *Ulysses*; *Telemachus* therefore gives him a plausible reason for his return; namely, that his mother may no longer be in pain for his safety: This likewise excellently contributes to deceive *Eumæus*. Now as the presence of *Ulysses* in the Palace is absolutely necessary to bring about the Suitors destruction, *Telemachus* orders *Eumæus* to conduct him thither, and by this method he comes as the friend and guest of *Eumæus*, not of *Telemachus*: Moreover, this injunction was necessary: *Eumæus* was a person of such generosity, that he would have thought himself obliged to detain his guest under his own care and inspection: nay, before he guides him towards the palace, in the sequel of this book, he tells *Ulysses* he does it solely in compliance with the order of *Telemachus*, and acts contrary to his own inclinations.

V. 14. *To wipe the tears from all afflicted eyes,
 My will may covet, but my pow'r denies.]*

This might appear too free a declaration, if *Telemachus* had made it before he knew *Ulysses*; for no circumstance could justify him for using any disregard toward the poor and stranger, according to the strict notions, and the sanctity, of the laws of hospitality amongst the ancients: but as the case stands we are not the least shock'd at the words of *Telemachus*, we know the reason why he thus speaks:

It

If this raise anger in the stranger's thought,
The pain of anger punishes the fault :
The very truth I undisguised declare :
For what so easy as to be sincere ?

To this *Ulysses*. What the Prince requires 20
Of swift removal, seconds my desires.

To want like mine, the peopled town can yield
More hopes of comfort than the lonely field.

Nor fits my age to till the labour'd lands,
Or stoop to tasks a rural Lord demands. 25

Adieu ! but since this ragged garb can bear
So ill, th' inclemencies of morning air,
A few hours space permit me here to stay ;
My steps *Eumæus* shall to town convey,
With riper beams when *Phæbus* warms the day. 30

Thus he : nor ought *Telemachus* reply'd,
But left the mansion with a lofty stride :
Schemes of revenge his pond'ring breast elate,
Revolving deep the Suitors sudden fate.
Arriving now before th' Imperial hall, 35
He props his spear against the pillar'd wall,

It is to conceal *Ulysses*. He is so far from shewing any particular regard to him, that he treats him with a severity in some degree contrary to the laws of hospitality ; by adding, that if he complains of this hard usage, the complaint will not redress but encrease his calamity.

Then like a Lion o'er the threshold bounds ;
 The marble pavement with his step resounds ;
 His eye first glanc'd where *Euryclea* spreads
 With furry spoils of beasts the splendid beds :
 She saw, she wept, she ran with eager pace,
 And reach'd her master with a long embrace,
 All crowded round the family appears,
 With wild entrancement, and ecstatic tears.
 Swift from above descends the royal Fair ;
 (Her beauteous cheeks the blush of *Venus* wear,
 Chasten'd with coy *Diana's* pensive air)

40

45 }

Hangs

V. 46. *Her beauteous cheeks the blush of Venus wear,
 Chasten'd with coy Diana's pensive air.*]

This description presents us with a noble idea of the beauty and chastity of *Penelope* ; her person resembles *Venus*, but *Venus* with the modest air of *Diana*. *Dionysius Halicarn.* takes notice of the beauty and softness of these two verses.

Ἄη δ' ἔν ἐκ θαλάμοιο περίφρων Πηνελόπεια
 Ἀρτίμιδι κέλεν, ἥ δὲ χρυσῇ Ἀφροδίτῃ.

When *Homer* (remarks that Author) paints a beautiful face, or an engaging object, he chuses the softest vowels, and most smooth and flowing semivowels : He never clogs the pronunciation with rough sounds, and a collision of untunable consonants, but every syllable, every letter conspires to exhibit the beauty of the object he endeavours to represent : There are no less than three and thirty vowels in two lines, and no more than twenty-nine consonants, which makes the verses flow away with an agreeable smoothness and harmony.

Penelope, we see, embraces her son with the utmost affection : *Kissing the lip* was not in fashion in the days of *Homer* ; No one (remarks the Bishop) ever kisses the lip or mouth. *Penelope* here kisses her son's eyes, and his head ; that is, his cheek, or perhaps forehead ;

Hangs o'er her son ; in his embraces dies ;
 Rains kisses on his neck, his face, his eyes :
 Few words she spoke, tho' much she had to say, 50
 And scarce those few, for tears, could force their way.

Light of my eyes ! he comes ! unhop'd-for joy !
 Has heav'n from *Pylos* brought my lovely boy ?
 So snatch'd from all our cares ! — Tell, hast thou known
 Thy father's fate, and tell me all thy own. 55

Oh dearest, most rever'd of womankind !
 Cease with those tears to melt a manly mind,
 (Reply'd the Prince) nor be our fates deplor'd,
 From death and treason to thy arms restor'd.
 Go bathe, and rob'd in white, ascend the tow'rs ; 60
 With all thy handmaids thank th' immortal Pow'rs ;
 To ev'ry God vow hecatombs to bleed,
 And call *Jove's* vengeance on their guilty deed.
 While to th' assembled council I repair ;
 A stranger sent by Heav'n attends me there ; 65
 My

head ; and *Eumæus*, in the preceding book, embraces the hands, eyes, and head of *Telemachus*. But for the comfort of the Ladies, I rejoice to observe that all these were ceremonious kisses from a mother to a son, or from an inferior to a superior : This therefore is no argument that lovers thus embrac'd, nor ought it to be brought as a reason why the present manner of salutation should be abrogated. Madam *Dacier* has been so tender as to keep it a secret from the men, that there ever was a time in which the modern method of kissing was not in fashion : she highly deserves their thanks and gratitude for it.

V. 65. *A stranger sent by heav'n attends me there ;*] There is a vein of sincere piety that runs thro' the words and actions of *Telemachus* :
 he

My new accepted guest I haste to find,
Now to *Piræus*' honour'd charge consign'd.

The matron heard, nor was his word in vain.
She bath'd; and rob'd-in white, with all her train,
To every God vow'd hecatombs to bleed
And call'd *Jove*'s vengeance on the guilty deed.

Arm'd with his lance the Prince then past the gate;
Two dogs behind, a faithful guard await;

Pallas his form with grace divine improves:

The gazing croud admires him as he moves:
Him, gath'ring round, the haughty Suitors greet
With semblance fair, but inward deep deceit.

Their false addresses gen'rous he deny'd,
Past on, and sat by faithful *Mentor*'s side;

With *Antiphus*, and *Halitherses* sage,
(His father's counsellors, rever'd for age.)

he has no sooner deliver'd his mother from her uneasy apprehensions concerning his safety, but he proceeds to another act of virtue toward *Teoclymenus*, whom he had taken into his protection: He performs his duty towards men and towards the Gods. It is by his direction that *Penelope* offers up her devotions for success, and thanks for his return. It is he who prescribes the manner of it namely, by washing the hands, in token of the purity of mind requir'd by those who supplicate the Deities; and by putting on clean garments, to shew the reverence and regard with which their souls ought to be possess'd when they appear before the Gods. I am not sensible that the last ceremony is often mentioned in other parts of *Homer*; yet I doubt not but it was practis'd upon all religious solemnities. The moral of the whole is, that piety is a sure way to victory: *Telemachus* appears every where a good man, and for this reason he becomes at last an happy one; and his calamities contribute to his glory.

BOOK XVII. HOMER'S ODYSSEY. 103

Of his own fortunes, and *Ulysses'* fame,
 Much ask'd the Seniors; till *Piræus* came.
 The stranger-guest pursu'd him close behind;
 Whom when *Telemachus* beheld, he join'd. 85
 He, (when *Piræus* ask'd for slaves to bring
 The gifts and treasures of the *Spartan* King)
 Thus thoughtful answered: Those we shall not move,
 Dark and unconscious of the will of *Jove*:
 We know not yet the full event of all: 90
 Stabb'd in his Palace if your Prince must fall,
 Us, and our house if treason must o'erthrow,
 Better a friend possess them, than a foe:
 If death to these, and vengeance heav'n decree,
 Riches are welcome then, not else, to me. 95
 'Till then, retain the gifts. — The Hero said,
 And in his hand the willing stranger led.
 Then dis-array'd, the shining bath they sought,
 With unguents smooth, of polish'd marble wrought;
 Obedient handmaids with assistant toil 100
 Supply the limpid wave, and fragrant oil:
 Then o'er their limbs refulgent robes they threw,
 And fresh from bathing to their seats withdrew.
 The golden ew'r a Nymph attendant brings,
 Replenish'd from the pure, translucent springs; 105
 With copious streams that golden ew'r supplies
 A silver laver of capacious size.

They wash: the table, in fair order spread,
Is pil'd with viands and the strength of bread.

Full opposite, before the folding gate, 110

The pensive mother sits in humble state;

Lowly she sat, and with dejected view

The fleecy threads her ivory fingers drew.

The Prince and stranger shar'd the genial feast,

'Till now the rage of thirst and hunger ceas'd. 115

When thus the Queen. My son! my only friend!

Say, to my mournful couch shall I ascend?

('The couch deserted now a length of years;

The couch for ever water'd with my tears)

Say wilt thou not (ere yet the Suitor crew 120

Return, and riot shakes our walls a-new)

Say wilt thou not the least Account afford?

The least glad tydings of my absent Lord?

V. 117. *Say, to my mournful couch, &c.*] *Penelope* had requested *Telemachus* to give her an account of his voyage to *Pyle*, and of what he had heard concerning *Ulysses*. He there wav'd the discourse, because the Queen was in publick with her female attendants: by this conduct the Poet sustains both their characters; *Penelope* is impatient to hear of *Ulysses*; and this agrees with the affection of a tender wife; but the discovery being unseasonable, *Telemachus* forbears to satisfy her curiosity; in which he acts like a wise man. Here (*observes Eustatbius*) she gently reproaches him for not satisfying her impatience concerning her husband; she insinuates that it is a piece of cruelty to permit her still to grieve, when it is in his power to give her comfort; and this induces him to gratify her desires. It ought to be observ'd, that *Homer* chuses a proper time for this relation; it was necessary that the Suitors should be ignorant of the story of *Ulysses*; *Telemachus* therefore makes it when they are withdrawn to their sports, and when none were present but friends.

To

To her the youth. We reach'd the *Pylian* plains,
 Where *Nestor*, shepherd of his people, reigns. 125
 All arts of tenderness to him are known,
 Kind to *Ulysses'* race as to his own;
 No father with a fonder grasp of joy,
 Strains to his bosom his long-absent boy.
 But all unknown, if yet *Ulysses* breathe, 130
 Or glide a spectre in the realms beneath?
 For further search, his rapid steeds transport
 My lengthen'd journey to the *Spartan* court.
 There *Argive Helen* I beheld, whose charms
 (So Heaven decreed) ingag'd the Great in arms. 135
 My cause of coming told; he thus rejoin'd;
 And still his words live perfect in my mind.
 Heav'ns! would a soft inglorious, dastard train
 An absent Hero's nuptial joys prophane!

So

V. 134: *There Argive Helen I beheld, whose charms*
(So Heav'n decreed) &c.]

Eustathius takes notice of the candid behaviour of *Telemachus* with respect to *Helen*: She had receiv'd him courteously, and he testifies his gratitude, by ascribing the calamities she drew upon her country to the decree of heav'n, not to her immodesty: This is particularly decent in the mouth of *Telemachus*, because he is now acquainted with his father's return; otherwise he could not have mention'd her name but to her dishonour, who had been the occasion of his death.

V. 138. *Heav'ns! would a soft inglorious dastard train, &c.]* These verses are repeated from the fourth *Odyssey*; and are not without a good effect; they cannot fail of comforting *Penelope*, by assuring her that *Ulysses* is alive, and restrain'd by *Calypso* involuntarily; they give her hopes of his return, and the satisfaction of hearing his glory from the mouth of *Menelaus*. The consciousness of *Telemachus*

So with her young, amid the woodland shades, 140
 A tim'rous hind the lion's court invades,
 Leaves in that fatal lair her tender fawns,
 And climbs the cliff, or feeds along the lawns;
 Mean-time returning, with remorseless sway
 The Monarch savage rends the panting prey : 145
 With equal fury, and with equal fame,
 Shall great *Ulysses* re-assert his claim.
 O *Jove* ! Supreme ! whom men and Gods revere ;
 And thou whose lustre gilds the rowling sphere !
 With pow'r congenial join'd, propitious aid, 150
 The Chief adopted by the martial maid !
 Such to our wish the warrior soon restore,
 As when, contending on the *Lesbian* shore,
 His prowess *Philomelides* confest,
 And loud acclaiming *Greeks* the victor blest : 155
 Then soon th' invaders of his bed, and throne,
 Their love presumptuous shall by death atone.
 Now what you question of my antient friend,
 With truth I answer ; thou the truth attend.
 Learn what I heard the **sea-born* Seer relate, 160
 Whose eye can pierce the dark recess of fate. * *Proteus*.

is likewise remarkable ; he recapitulates in thirty-eight lines the subject of almost three books, the third, the fourth and fifth ; he selects every circumstance that can please *Penelope*, and drops those that would give her pain.

Sole in an Isle, imprison'd by the main,
 The sad survivor of his num'rous train,
Ulysses lies; detain'd by magic charms,
 And prest unwilling in *Calypso's* arms. 165
 No sailors there, no vessels to convey,
 Nor oars to cut th' immeasurable way —
 This told *Atrides*, and he told no more.
 Thence safe I voyag'd to my native shore.

He ceas'd; nor made the pensive Queen reply, 170
 But droop'd her head, and drew a secret sigh.
 When *Theoclymenus* the seer began:
 Oh suff'ring consort of the suff'ring man!

What

V. 172. *When Theoclymenus the seer began, &c.*] It is with great judgment that the Poet here introduces *Theoclymenus*; he is a person that has no direct relation to the story of the *Odyssey*, yet because he appears accidentally in it, *Homer* unites him very artificially with it, that he may not appear to no purpose, and as an useless ornament. He here speaks as an *Augur*, and what he utters contributes to the perseverance of *Penelope* in resisting the addresses of the Suitors, by assuring her of the return of *Ulysses*; and consequently in some degree *Theoclymenus* promotes the principal action. But it may be said, if it was necessary that *Penelope* should be inform'd of his return, why does not *Telemachus* assure her of it, who was fully acquainted with the truth? The answer is, that *Penelope* is not to be fully inform'd, but only encouraged by a general hope: *Theoclymenus* speaks from his art, which may possibly be liable to error; but *Telemachus* must have spoken from knowledge, which would have been contrary to the injunctions of *Ulysses*, and might have prov'd fatal by an unreasonable discovery: It was therefore judicious in the Poet to put the assurance of the return of *Ulysses* into the mouth of *Theoclymenus*, and not of *Telemachus*.

There is an expression in this speech, which in the *Greek* is remarkable; literally it is to be render'd, *Ulysses is now sitting or creeping in Ithaca*, ἤμηνος ἢ ἔστρω; that is, *Ulysses* is return'd and conceal'd: It is taken from the posture of a person in the act of endeavouring

What human knowledge could, those Kings might tell ;
But I the secrets of high Heav'n reveal. 175

Before the first of Gods be this declar'd,
Before the board whose blessings we have shar'd ;
Witness the genial rites, and witness all

This house holds sacred in her ample wall !

Ev'n now this instant, great *Ulysses* lay'd 180

At rest, or wand'ring in his country's shade,

Their guilty deeds, in hearing, and in view
Secret revolves ; and plans the vengeance due.

Of this fure Auguries the Gods bestow'd,

When first our vessel anchor'd in your road. 185

Succeed those omens Heav'n ! (the Queen rejoin'd)

So shall our bounties speak a grateful mind ;

And ev'ry envy'd happiness attend

The man, who calls *Penelope* his friend.

Thus commun'd they : while in the marble court 190
(Scene of their insolence) the Lords resort ;

Athwart the spacious square each tries his art

To whirl the disk, or aim the missile dart.

Now

Leaving to hide himself: he sits down or creeps upon the ground.
Eustathius explains it by *κρύφα, καὶ ἐν κατ' ὀφθῶν βαδίζων*.

V. 192.

————— each tries his art

To whirl the disk, or aim the missile dart.]

Eustathius remarks that tho' the Suitors were abandon'd to luxury,
vice, and intemperance, yet they exercise themselves in laudable
sports :

Now did the hour of sweet repast arrive,
 And from the field the victim flocks they drive: 195
 Medon the herald (one who pleas'd them best,
 And honour'd with a portion of their feast)
 To bid the banquet interrupts their play.
 Swift to the hall they haste; aside they lay
 Their garments, and succinct, the victims slay. 200
 Then sheep and goats and bristly porkers bled,
 And the proud steer was o'er the marble spread.
 While thus the copious banquet they provide;
 Along the road conversing side by side,

sports: They toss the quoit, and throw the javelin, which are both heroic diversions, and form the body into strength and activity. This is owing to the virtue of the age, not the persons: such sports were fashionable, and therefore used by the Suitors, and not because they were heroic. However they may instruct us never to give our selves up to idleness and inaction; but to make our very diversions subservient to nobler views, and turn a pleasure into a virtue.

V. 196. *Medon the herald, one who pleas'd them best.* We may observe that the character of *Medon* is very particular; he is at the same time a favourite of the Suitors, and *Telemachus*, persons entirely opposite in their interest. It seldom happens any man can please two parties, without acting an insincere part: *Atticus* was indeed equally acceptable to the two factions of *Cæsar* and *Pompey*, but it was because he seem'd neutral, and acted as if they were both his friends; or rather he was a man of such eminent virtues, that they esteem'd it an honour to have him thought their friend. *Homer* every where represents *Medon* as a person of integrity; he is artful, but not criminal: no doubt but he made all compliances, that consisted with probity, with the Suitors dispositions; by this method he fav'd *Penelope* more effectually than if he had shew'd a more rigid virtue. He made himself master of their hearts by an insinuating behaviour, and was a spy upon their actions. *Eustathius* compares him to a buskin that fits both legs, *διὰν τις Κόθορος*; he seems to have been an *Anti-Cato*, and practis'd a virtuous gayety.

Proceed *Ulysses* and the faithful swain : 205

When thus *Eumæus*, gen'rous and humane.

To town, observant of our Lord's behest,

Now let us speed ; my friend, no more my guest !

Yet like my self I wish'd thee here preferr'd,

Guard of the flock, or keeper of the herd. 210

But much to raise my master's wrath I fear ;

The wrath of Princes ever is severe.

Then heed his will, and be our journey made

While the broad beams of *Phæbus* are display'd,

Or ere brown ev'ning spreads her chilly shade. 215

Just thy advice, (the prudent Chief rejoin'd)

And such as suits the dictate of my mind.

Lead on : but help me to some staff to stay

My feeble step, since rugged is the way.

V. 210. *Guard of the flock, or keeper of the herd.*] Such little traits as these are very delightful ; for the Reader knowing that the person to whom this offer is made, is *Ulysses*, cannot fail of being diverted to see the honest and loyal *Eumæus* promising to make his master and King the keeper of his herds or stalls, *καθ' ἑαυτὸν* ; and this is offer'd as a piece of good fortune or dignity.

V. 215. — *ere ev'ning spreads her chilly shade.*] *Eusebius* gathers from these words, that the time of the action of the *Odyssey* was in the end of autumn, or beginning of winter, when the mornings and evenings are cold : Thus *Ulysses*, in the beginning of this book, makes the coldness of the morning an excuse for not going with *Telemachus* ; his rags being but an ill defence against it : and here *Eumæus* mentions the coldness of the evening, as a reason why they should begin their journey in the heat of the day ; so that it was now probably about ten of the clock, and they arrive at *Ithaca* at noon : from hence we may conjecture, that the lodge of *Eumæus* was five or six miles from the city : that is, about a two hours walk.

Across his shoulders, then the scrip he flung, 220
 Wide patch'd, and fasten'd by a twisted thong.
 A staff *Eumæus* gave. Along the way
 Chearly they fare: Behind, the keepers stay;
 These with their watchful dogs (a constant guard)
 Supply his absence, and attend the herd. 225
 And now his city strikes the Monarch's eyes,
 Alas! how chang'd! a man of miseries;
 Propt on a staff, a beggar old and bare,
 In rags dishonest flutt'ring with the air!
 Now pass'd the rugged road, they journey down 230
 The cavern'd way descending to the town,
 Where, from the rock, with liquid lapse distills
 A limpid fount; that spread in parting rills

V. 224. *These with their watchful dogs* —] It is certain that if these little particulars had been omitted, there would have been no chasm in the connexion; why then does *Homer* insert such circumstances unnecessarily, which it must be allowed are of no importance, and add nothing to the perfection of the story? nay, they are such as may be thought trivial, and unworthy the dignity of Epic Poetry. But, as *Dacier* very well observes, they are a kind of painting: Were a Painter to draw this subject, he would undoubtedly insert into the piece these herdsmen and dogs after the manner of *Homer*; they are natural ornaments, and consequently are no disgrace either to the Poet or the Painter.

It is observable that *Homer* gives us an exact draught of the country; he sets before us as in a picture, the city, the circular grove of poplars adjacent, the fountain falling from a rock, and the Altar sacred to the Nymphs, erected on the point of it. We are as it were transported into *Ithaca*, and travel with *Ulysses* and *Eumæus*: *Homer* verifies the observation of *Horace* above all Poets; namely, that Poetry is Painting.

Its current thence to serve the city brings :
 An useful work ! adorn'd by antient Kings. 235
Neritus, Ithacus, Polyctor there
 In sculptur'd stone immortaliz'd their care,
 In marble urns receiv'd it from above,
 And shaded with a green surrounding grove ;
 Where silver alders, in high arches twin'd, 240
 Drink the cold stream, and tremble to the wind ;
 Beneath, sequester'd to the Nymphs, is seen
 A mossie altar, deep embower'd in green ;
 Where constant vows by travellers are pay'd,
 And holy horrors solemnize the shade. 245

Here with his goats, (not vow'd to sacred flame,
 But pamper'd luxury) *Melanthius* came ;
 Two grooms attend him. With an envious look
 He ey'd the stranger, and imperious spoke.
 The good old proverb how this pair fulfil ! 250
 One rogue is usher to another still.
 Heav'n with a secret principle indu'd
 Mankind, to seek their own similitude.

V. 236. *Neritus, Ithacus, Polyctor* ———]* Publick benefactions demand publick honours and acknowledgments ; for this reason *Homer* makes an honourable mention of these three brothers. *Ithaca* was a small Island, and destitute of plenty of fresh water ; this fountain therefore was a publick good to the whole region about it ; and has given immortality to the Authors of it. They were the sons of *Pterelaus* (as *Eustathius* informs us) ; *Ithacus* gave name to the country, *Neritus* to a mountain, and *Polyctor* to a place called *Polyctorium*.

Where

Where goes the swine-herd with that ill-look'd guest?
 That giant-glutton, dreadful at a feast!
 Full many a post have those broad shoulders worn,
 From ev'ry great man's gate repuls'd with scorn;
 To no brave prize aspir'd the worthless swain,
 'Twas but for scraps he ask'd, and ask'd in vain.

To

V. 258. *To no brave prize aspir'd the worthless swain,
 'Twas but for scraps he ask'd, and ask'd in vain.]*

Dacier is very singular in her interpretation of this passage: She imagines it has a reference to the games practis'd amongst the Suitors, and to the rewards of the victors, which were usually Tripods and beautiful captives. "Thinkest thou (says *Melantius*) that this beggar will obtain the victory in our sports, and that they will give him as the reward of his valour, some beautiful slave, or some precious Tripod?" But in *Homer* there is nothing that gives the least countenance to this explication: He thus literally speaks: This fellow by going from door to door will meet with correction, while he begs meanly for a few scraps, not for things of price, such as a captive or Tripod. *Eustatius* explains it as spoken in contempt of *Ulysses*; that he appears to be such a vile person, as to have no ambition or hope to expect any thing better than a few scraps, nor to aspire to the rewards of nobler strangers, such as captives or Tripods. *Ἀζολοι*, says the same Author, are the minuteest crumbs of bread, *σικεράτοι ψωμοὶ*. I am persuaded, that the Reader will subscribe to the judgment of *Eustatius*, if he considers the construction, and that *αὔρας* and *λίβητας* are govern'd by *αἰτίων* as effectually as *ἀκόλως*, and therefore must refer to the same act of begging, not of claiming by victory in the games; *αἰτίων* is not a word that can here express a reward, but only a charity: besides, would it not be absurd to say that a Beggar goes from door to door asking alms, and not rewards bestow'd upon victors in public exercises? the words *πολλῇσι φιλῆσι* make the sense general, they denote the life of a beggar, which is to go from door to door, and consequently they ought not to be confin'd solely to the Suitors, and if not, they can have no reference to any games, or to any rewards bestowed upon such occasions. Besides, it is scarce to be conceiv'd that *Melantius* could think this beggar capable of being admitted into

To beg, than work, he better understands; 266
 Or we perhaps might take him off thy hands.
 For any office could the slave be good,
 To cleanse the fold, or help the kids to food,
 If any labour those big joints could learn;
 Some whey, to wash his bowels, he might earn. 265
 To cringe, to whine, his idle hands to spread,
 Is all, by which that graceless maw is fed.
 Yet hear me! if thy impudence but dare
 Approach yon walls, I prophecy thy fare:
 Dearly, full dearly shalt thou buy thy bread 270
 With many a footstool thund'ring at thy head.

He thus: nor insolent of word alone,
 Spurn'd with his rustic heel his King unknown;
 Spurn'd, but not mov'd: He, like a pillar stood,
 Nor stir'd an inch, contemptuous, from the road: 275

into the company, much less into the diversion of the Suitors, who were all persons of high birth and Station. 'Tis true, *Lib. 21.* *Ulysses* is permitted to try the bow, but this is through the peculiar grace of *Telemachus*, who knew the Beggar to be *Ulysses*; and entirely contrary to their injunctions.

From this passage we may correct an error in *Hesychius*: *ἄορες* (says he) are *γυναῖκες καὶ τρέφοδες*: the sentence is evidently maim'd, for *Hesychius* undoubtedly thus wrote it, *ἄορες γυναῖκες λέγονται*, for thus (adds he) *Homer* uses it:

— ἐκ ἄορας ἐδὲ λίβητας.

that is (says *Hesychius*) *ἡ γυναῖκας ἐδὲ τρέφοδες*, referring to this verse of the *Odyssey*.

Doubtful,

Doubtful, or with his staff to strike him dead,
 Or greet the pavement with his worthless head.
 Short was that doubt; to quell his rage inur'd,
 The Hero stood self-conquer'd, and endur'd.
 But hateful of the wretch, *Eumæus* heav'd 280
 His hands obtesting, and this pray'r conceiv'd.
 Daughters of *Jove*! who from th' ætherial bow'rs
 Descend to swell the springs, and feed the flow'rs!
 Nymphs of this fountain! to whose sacred names
 Our rural victims mount in blazing flames! 285
 To whom *Ulysses*' piety preferr'd
 The yearly firstlings of his flock, and herd;
 Succeed my wish; your votary restore:
 Oh be some God his convoy to our shore!

V. 279. *The Hero stood self-conquer'd, and endur'd.*] Homer excellently sustains the character of *Ulysses*; he is a man of patience, and master of all his passions; he is here misused by one of his own servants, yet is so far from returning the injury, that he stifles the sense of it, without speaking one word: 'Tis true he is describ'd as having a conflict in his Soul; but this is no derogation to his character: not to feel like a man is Insensibility, not virtue; but to repress the emotions of the heart, and keep them within the bounds of moderation, this argues wisdom, and turns an injury into a virtue and glory. There is an excellent contrast between the benevolent *Eumæus*, and the insolent *Melanthius*. *Eumæus* resents the Outrage of *Melanthius* more than *Ulysses*; he is moved with indignation, but how does he express it? not by railing, but by an appeal to Heaven in a prayer: A conduct worthy to be imitated in more inligent'd ages. The word ἀγλαΐας here bears a peculiar signification; it does not imply Voluptuousness as usually, but Pride, and means that *Ulysses* would spoil his haughty airs, if he should ever return: This interpretation agrees with what follows, where *Eumæus* reproaches him for despising his rural charge, and aspiring to politeness, or as we express it, to be a Man of the Town.

Due

Due pains shall punish then this slave's offence, 290

And humble all his airs of insolence,

Who proudly stalking, leaves the herds at large,

Commences courtier, and neglects his charge.

What mutters he? (*Melanthius* sharp rejoins)

This crafty miscreant big with dark designs? 295

The day shall come; nay, 'tis already near,

When slave! to sell thee at a price too dear,

Must be my care; and hence transport thee o'er,

(A load and scandal to this happy shore.)

Oh! that as surely great *Apollo's* dart, 300

Or some brave Sutor's sword, might pierce the heart

Of the proud son; as that we stand this hour

In lasting safety from the father's pow'r.

So spoke the wretch; but shunning farther fray,

Turn'd his proud step, and left them on their way. 305

Strait to the feast-ful palace he repair'd,

Familiar enter'd, and the banquet shar'd;

Beneath *Eurymachus*, his patron lord,

He took his place, and Plenty heap'd the board.

V. 308. *Beneath Eurymachus* — *He took his place*, —] We may gather from hence the truth of an observation formerly made, That *Melanthius*, *Eumæus*, &c. were persons of distinction, and their offices posts of honour: we see *Melanthius*, who had charge of the Goats of *Ulysses*, is a companion for Princes.

The reason why *Melanthius* in particular associates himself with *Eurymachus* is, an intrigue which that Prince holds with *Melanthius's* sister, as appears from the following Book. There is a confederacy and league between them, and we find they all suffer condign punishment in the end of the *Odyssey*.

Mean-

Mean time they heard, soft-circling in the sky, 310
Sweet Airs ascend, and heav'nly minstrelsie;

(For *Phemius* to the Lyre attun'd the strain:)

Ulysses harkned, then address the swain.

Well may this Palace admiration claim,
Great, and respondent to the master's fame! 315

Stage above stage th' imperial structure stands,
Holds the chief honours and the town commands:

High walls and battlements the courts inclose,
And the strong gates defy a host of foes.

Far other cares its dwellers now employ: 320

The throng'd assembly, and the feast of joy:

I see the smokes of sacrifice aspire,

And hear (what graces ev'ry feast) the Lyre.

Then thus *Eumæus*. Judge we which were best;

Amidst yon revellers a sudden guest 325

Chuse you to mingle, while behind I stay?

Or I first ent'ring introduce the way?

V. 318. *High walls and battlements, &c.*] We have here a very particular draught or plan of the palace of *Ulysses*; it is a kind of castle, at once design'd for strength and magnificence: this we may gather from *ὑπεροπλίσσαιτο*, which *Hesychius* explains by *ὑπερηδῆσαι*, *ὑπερῆναι*, not easily to be surmounted, or forc'd by arms.

Homer artfully introduces *Ulysses* struck with wonder at the beauty of the palace; this is done to confirm *Eumæus* in the opinion that *Ulysses* is really the Beggar he appears to be, and a perfect stranger among the *Ithacans*: Thus also when he complains of hunger, he speaks the language of a Beggar, as *Eustathius* remarks, to persuade *Eumæus* that he takes his journey to the Court, solely out of want and hunger.

Wait

Wait for a space without, but wait not long;
 This is the house of violence and wrong:
 Some rude insult thy rev'rend age may bear;
 For like their lawless lords, the servants are.

330

Just is, oh friend! thy caution, and address
 (Reply'd the Chief) to no unheeding breast;
 The wrongs and injuries of base mankind
 Fresh to my sense, and always in my mind.

335

The bravely-patient to no fortune yields;
 On rolling oceans, and in fighting fields,
 Storms have I past, and many a stern debate;
 And now in humbler scene submit to Fate.

What cannot *Want*? the best she will expose,
 And I am learn'd in all her train of woes;

340

She fills with navies, hosts, and loud alarms—
 The sea, the land, and shakes the world with arms!

Thus, near the gates conferring as they drew,
Argus, the Dog his ancient master knew;

345

He

V. 345. *Argus the Dog, his ancient master knew, &c.*] This whole Episode has fallen under the ridicule of the Critics; Monsieur *Perault* in particular: "The Dunghill before the Palace (says that Author) "is more proper for a Peasant than a King; and it is beneath the "dignity of Poetry to describe the Dog *Argus* almost devoured with "vermin." It must be allowed, that such a familiar Episode could not have been properly introduced into the *Iliad*: It is writ in a nobler style, and distinguished by a boldness of sentiments and diction; whereas the *Odyssey* descends to the Familiar, and is calculated more for common than heroic life. What *Homer* says of *Argus* is very natural, and I do not know any thing more beautiful or more affecting

ting

He, not unconscious of the voice, and tread,
 Lifts to the sound his ear, and rears his head;
 Bred by *Ulysses*, nourished at his board,
 But ah! not fated long to please his Lord!
 To him, his swiftness and his strength were vain; 350
 The voice of Glory, call'd him o'er the main.
 'Till then in ev'ry sylvan chace renown'd,
 With *Argus*, *Argus*, rung the woods around;
 With him the youth pursu'd the goat or fawn,
 Or trac'd the mazy leveret o'er the lawn. 355
 Now left to man's ingratitude he lay,
 Unhous'd, neglected in the public way;
 And where on heaps the rich manure was spread,
 Obscene with Reptiles, took his sordid bed.

ting in the whole Poem: I dare appeal to every person's judgment, if
Argus be not as justly and properly represented, as the noblest figure
 in it. It is certain that the vermin which *Homer* mentions would de-
 base our Poetry, but in the *Greek* that very word is noble and sonorous,
 345 *Κυνόφαρις*: But how is the objection concerning the Dunghill to
 be answered? We must have recourse to the simplicity of manners
 amongst the Antients, who thought nothing mean that was of use to
 life. *Ithaca* was a barren Country, full of Rocks and Mountains,
 He and owed its fertility chiefly to cultivation, and for this reason such
 circumstantial cares were necessary. 'Tis true such a description now
 is more proper for a Peasant than a King, but antiently it was no
 disgrace for a King to perform with his own hands, what is now left
 only to Peasants. We read of a Dictator taken from the plough, and
 why may not a King as well manure his field as plough it, without
 receding from his dignity? *Virgil* has put the same thing into a
 Precept:

Ne saturare fimo pingui pudeat sola.

He

He knew his Lord ; he knew, and strove to meet, 360
 In vain he strove, to crawl, and kiss his feet ;
 Yet (all he could) his tail, his ears, his eyes
 Salute his master, and confess his joys.
 Soft pity touch'd the mighty master's soul ;
 Adown his cheek a tear unbidden stole, 365
 Stole unperceiv'd ; he turn'd his head and dry'd
 The drop humane : then thus impassion'd cry'd.

V. 361. *In vain he strove, to crawl, and kiss his feet.*] It may seem that this circumstance was inserted casually, or at least only to shew the age and infirmity of *Argus* : but there is a further intent in it: If the Dog had ran to *Ulysses* and fawned upon him, it would have raised a strong suspicion in *Eumæus* that he was not such a stranger to the *Ithacans* as he pretended, but some person in disguise ; and this might have occasioned an unseasonable discovery. *Eustathius*.

V. 364. *Soft pity touch'd his mighty master's soul.*] I confess myself touched with the tenderness of these tears in *Ulysses* ; I would willingly think that they proceed from a better principal than the weakness of human nature, and are an instance of a really virtuous, and compassionate disposition.

— ἀγαθοὶ δ' ἀειδάμενοι ἄνδρες.

Good men are easily moved to Tears : In my judgment *Ulysses* appears more amiable while he weeps over his faithful Dog, than when he drives an army of enemies before him : That shews him to be a great Hero, This a good Man. It was undoubtedly an instance of an excellent disposition in one of the Fathers who prayed for the Grace of Tears.

— mollissima corda

Humano generi dare se natura fatetur

Quæ lacrymas dedit, hæc nostri pars optima sensus.

Juv. Sat. 15.

And Dryden,

*Each gentle mind the soft infection felt,
 For richest metals are most apt to melt.*

What

What noble beast in this abandon'd state
Lies here all helpless at *Ulysses'* gate?
His bulk and beauty speak no vulgar praise; 370
If, as he seems, he *was* in better days,
Some care his Age deserves: Or was he priz'd
For worthless beauty! therefore now despis'd?
Such dogs, and men there are, meer things of state,
And always cherish'd by their friends, the Great. 375
Not *Argus* so, (*Eumæus* thus rejoin'd)
But serv'd a master of a nobler kind,
Who never, never shall behold him more!
Long, long since perish'd on a distant shore!
Oh had you seen him, vig'rous, bold and young, 380
Swift as a stag, and as a lion strong;
Him no fell Savage on the plain withstood,
None scap'd him, bosom'd in the gloomy wood;

V. 374. *Such dogs, and men there are, meer things of state,
And always cherish'd by their friends, the Great.*]

It is in the Greek *ἀνακτες*, or *Kings*; but the word is not to be taken in too strict a sense; it implies *all persons of distinction*, or *οἰκοδεσποται*, like the word *Rex* in *Horace*.

Regibus hic mos est ubi equos mercantur,

And *Reginæ* in *Terence* (as *Dacier* observes) is used in the same manner.

—— *Eunuchum porro dixi velle te;
Quia solæ utuntur his reginæ.*

His eye how piercing, and his scent how true,
 To winde the vapour in the tainted dew ! 38;
 Such, when *Ulysses* left his natal coast;
 Now years un-nerve him, and his lord is lost !
 The women keep the gen'rous creature bare,
 A sleek and idle race is all their care :
 The master gone, the servants what restrains ? 390
 Or dwells Humanity where riot reigns ?
Jove fix'd it certain, that whatever day
 Makes man a slave, takes half his worth away.

This

V. 392.

— Whatever day

Makes man a slave, takes half his worth away.]

This is a very remarkable sentence, and commonly found to be true. *Longinus* in his enquiry into the decay of human wit, quotes it. " Servitude, be it never so justly established, is a kind of prison, wherein the soul shrinks in some measure, and diminishes by constraint : it has the same effect with the boxes in which dwarfs are inclosed, which not only hinder the body from its growth, but make it less by the constriction. It is observable that all the great Orators flourished in Republics, and indeed what is there that raises the souls of great men more than Liberty ? In other governments men commonly become instead of Orators, pompous flat-terers : A man born in servitude may be capable of other sciences ; but no slave can ever be an Orator ; for while the mind is deprest and broken by slavery, it will never dare to think or say any thing bold and noble ; all the vigour evaporates, and it remains as it were confined in a prison." *Etiam fera animalia, si clausa teneas, virtutis obliuiscuntur.* Tacit. Hist. lib. 4.

These verses are quoted in *Plato, lib. 6. de legibus*, but somewhat differently from our editions.

Ἡμῶν γὰρ τε νόσ ἀπαμείβεται ἐνδύοντα ζεύς
 Ἄνδρῶν δὲ ἄν δῃ, &c.

However

This said, the honest herdsman strode before :

The musing Monarch pauses at the door : 395

The Dog whom Fate had granted to behold

His Lord, when twenty tedious years had roll'd,

Takes a last look, and having seen him, dies ;

So clos'd for ever faithful *Argus*' eyes !

And now *Telemachus*, the first of all, 400

Observ'd *Eumæus* ent'ring in the hall ;

Distant he saw, across the shady Dome ;

Then gave a sign, and beckon'd him to come :

There stood an empty seat, where late was plac'd

In order due, the steward of the feast, 405

(Who now was busied carving round the board)

Eumæus took, and plac'd it near his Lord.

However this aphorism is to be understood only generally, not universally : *Eumæus* who utters it is an instance to the contrary, who retains his virtue in a state of subjection ; and *Plato* speaks to the same purpose, asserting that some slaves have been found of such virtue as to be preferred to a son or a brother ; and have often preserved their masters and their families.

V. 399. *So clos'd for ever faithful Argus' eyes!*] It has been a question what occasioned the death of *Argus*, at the instant he saw *Ulysses*: *Eustatbius* imputes it to the joy he felt at the sight of his master. But there has another objection been started against *Homer*, for ascribing so long a life as twenty years to *Argus*, and that dogs never surpass the fifteenth year ; but this is an error ; *Aristotle* affirms, that some dogs live two and twenty, and other Naturalists subscribe to his judgment. *Eustatbius* tells us, that other writers agree, that some dogs live twenty-four years. *Pliny* thus writes, *Canes Laconici vivunt annis denis, feminae duodenis, cætera genera quindecim annos, aliquando viginti*. Madam *Dacier* mentions some of her own knowledge that lived twenty-three years ; and the Translator, not to fall short of these illustrious examples, has known one that died at twenty-two big with puppies.

Before him instant was the banquet spread,
And the bright basket pil'd with loaves of bread.

Next came *Ulysses*, lowly at the door, 410

A figure despicable, old, and poor,
In squalid vests with many a gaping rent,
Propt on a staff, and trembling as he went.

Then, resting on the threshold of the gate,
Against a cypress pillar lean'd his weight; 415

(Smooth'd by the workman to a polish'd plain)
The thoughtful son beheld, and call'd his swain:

These viands, and this bread, *Eumæus*! bear,
And let yon mendicant our plenty share:

Then let him circle round the Suitors board, 420

And try the bounty of each gracious lord.

Bold let him ask, encourag'd thus by me;

How ill, alas! do want and shame agree?

His

V. 423. *How ill, alas! do want and shame agree?*] We are not to imagine that *Homer* is here recommending immodesty; but to understand him as speaking of a decent assurance, in opposition to a faulty shame or bashfulness. The verse in the *Greek* is remarkable.

Ἄιδως δ' ἐκ ἀγαθῇ κεχημῖνῳ ἀνδρὶ ποίηται.

A person of great learning has observ'd that there is a tautology in the three last words; in a *beggar that wants*: as if the very notion of a beggar did not imply want. Indeed *Plato*, who cites this verse in his *Charmides*, uses another word instead of ποίηται, and inserts παρῖναί. *Hesiod* likewise, who makes use of the same line, instead of ποίηται reads κομίζει, which would almost induce us to believe

His lord's command the faithful servant bears ;
 The seeming beggar answers with his pray'rs. 425
 Blest be *Telemachus* ! in ev'ry deed
 Inspire him *Jove* ! in ev'ry wish succeed !
 This said, the portion from his son convey'd
 With smiles receiving on his scrip he lay'd.
 Long as the minstrel swept the sounding wire, 430
 He fed, and ceas'd when silence held the lyre.

Soon

believe that they thought there was a tautology in *Homer*. It has therefore been conjectur'd, that the word *πρωϊκλῆς* should be inserted in the place of *πρωϊκλῆ* ; I am sorry that the construction will not allow it ; that word is of the masculine gender, and *ἀγατὴ* which is of the feminine cannot agree with it. We may indeed substitute *ἀγαθός*, and then the sense will be *bashfulness is no good petitioner for a beggar* ; but this must be done without authority. We must therefore thus understand *Homer* ; " Too much modesty is not " good for a poor man, who lives by begging," *πρωϊκλῆ* ; and this solution clears the verse from the tautology, for a man may be in want, and not be a beggar ; or (as *Homer* expresses it) *κρημνίζων*, and yet not *πρωϊκλῆς*.

V. 433. *Minerva prompts, &c.*] This is a circumstance that occurs almost in every book of the *Odyssey*, and *Pallas* has been thought to mean no more than the inherent wisdom of *Ulysses*, which guides all his actions upon all emergencies : It is not impossible but the Poet might intend to inculcate, that the wisdom of man is the gift of Heaven, and a blessing from the Gods. But then is it not a derogation to *Ulysses*, to think nothing but what the Goddess dictates ? and a restraint of human liberty, to act solely by the impulse of a Deity ? *Plutarch* in his life of *Coriolanus* excellently solves this difficulty, " Men (observes that Author) are ready to censure and despise the Poet, as if he destroy'd the use of reason, and the freedom " of their choice, by continually ascribing every suggestion of heart

Soon as the Suitors from the banquet rose,
Minerwa prompts the Man of mighty woes

"to the influence of a Goddess: Whereas he introduces a Deity not to take away the liberty of the will, but as moving it to act with freedom; the Deity does not work in us the inclinations, but only offers the object to our minds, from whence we conceive the impulse, and form our resolutions." However these influences do not make the action involuntary, but only give a beginning to spontaneous operations; for we must either remove God from all manner of casualty, or confess that he invisibly assists us by a secret co-operation. For it is absurd to imagine that the help he lends us, consists in fashioning the postures of the body, or directing the corporeal motions but in influencing our souls, and exciting the inward faculties into action by secret impulses from above; or on the contrary, by raising an aversion in the soul, to restrain us from action. 'Tis true in ordinary affairs of life, in matters that are brought about by the ordinary way of reason, *Homer* ascribes the execution of them to human performance, and frequently represents his Heroes calling a council in their own breasts, and acting according to the dictates of reason: But in actions unaccountably daring, of a transcendent nature, there they are said to be carried away by a divine impulse or enthusiasm, and it is no longer human reason, but a God that influences the soul.

I have already observ'd, that *Homer* makes use of Machines sometimes merely for ornament; this place is an instance of it: Here is no action of an uncommon nature perform'd, and yet *Pallas* directs *Ulysses*: *Plutarch* very justly observes, that whenever the Heroes of *Homer* execute any prodigious exploit of valour, he continually introduces a Deity, who assists in the performance of it; but it is also true, that to shew the dependance of man upon the assistance of Heaven, he frequently ascribes the common dictates of wisdom to the Goddess of it. If we take the act here inspired by *Minerwa*, as it lies nakedly in *Homer*, it is no more than a bare command to beg; an act, that needs not the wisdom of a Goddess to command: But we are to understand it as a direction to *Ulysses* how to behave before the Suitors upon his first appearance, how to carry on his disguise so artfully as to prevent all suspicions, and take his measures so effectually as to work his own re-establishment: In this light, the command becomes worthy of a Goddess: The act of begging is only the method by which he carries on his design; the consequence of it is the main point in view, namely, the Suitors destruction. The rest is only the stratagem, by which he obtains the victory.

To tempt their bounties with a suppliant's art,
 And learn the gen'rous from th' ignoble heart; 435
 (Not but his soul, resentful as humane,
 Dooms to full vengeance all th' offending train)
 With speaking eyes, and voice of plaintive sound,
 Humble he moves, imploring all around.
 The proud feel pity, and relief bestow, 440
 With such an image touch'd of human woe;
 Enquiring all, their wonder they confess,
 And eye the man, majestic in distress.

V. 435. *And learn the gen'rous from th' ignoble heart:*
(Not but his soul, resentful as humane,
Dooms to full vengeance all th' offending train.)

A single virtue, or act of humanity, is not a sufficient atonement for a whole life of insolence and oppression; so that altho' some of the Suitors should be found less guilty than the rest, yet they are still too guilty to deserve impunity.

V. 438. *With speaking eyes, and voice of plaintive sound,*
Humble he moves, &c.]

Homer inserts this particularity to shew the complying nature of Ulysses in all fortunes; he is every where πολύτροπος, it is his distinguishing character in the first verse of the *Odyssey*, and it is visible in every part of it. He is an artist in the trade of begging as *Eustathius* observes, and knows how to become the lowest, as well as the highest station.

Homer adds, that the Suitors were struck with wonder at the sight of Ulysses. That is (says *Eustathius*) because they never had before seen him in *Ithaca*, and concluded him to be a foreigner. But I rather think it is a compliment Homer pays to his Hero to represent his port and figure to be such, as tho' a beggar, struck them with astonishment.

While thus they gaze and question with their eyes,
 The bold *Melanthius* to their thought replies. 445
 My Lords! this stranger of gigantic port
 The good *Eumæus* usher'd to your court.
 Full well I mark'd the features of his face,
 Tho' all unknown his clime, or noble race.

And is this present, swineherd! of thy hand? 450
 Bring'st thou these vagrants to infest the land?
 (Returns *Antinous* with retorted eye)
 Objects uncouth! to check the genial joy.
 Enough of these our court already grace,
 Of giant stomach, and of famish'd face. 455
 Such guests *Eumæus* to his country brings,
 To share our feast, and lead the life of Kings.

To whom the hospitable swain rejoind:
 Thy passion, Prince, belies thy knowing mind.
 Who calls, from distant nations to his own, 460
 The poor, distinguish'd by their wants alone?
 Round the wide world are sought those men divine
 Who publick structures raise, or who design;

V. 462. *Round the wide world are sought those men divine, &c.*
 This is an evidence of the great honour antiently paid to persons eminent in mechanic arts: The architect, and public artificers, *δημηγγοί*, are join'd with the Prophet, Physician, and Poet, who were esteem'd almost with a religious veneration, and look'd upon as publick blessings. Honour was antiently given to men in proportion to the benefits they brought to society: A useless great man is a burthen to the earth, while the meanest artisan is beneficial to his fellow-creatures, and useful in his generation.

Those to whose eyes the Gods their ways reveal,
 Or blest with salutary arts to heal; 465
 But chief to Poets such respect belongs,
 By rival nations courted for their songs;
 These States invite and mighty Kings admire,
 Wide as the sun displays his vital fire.
 It is not so with Want! how few that feed 470
 A wretch unhappy, meerly for his need?
 Unjust to me and all that serve the state,
 To love *Ulysses* is to raise thy hate.
 For me, suffice the approbation won
 Of my great mistress, and her god-like son. 475

To him *Telemachus*. No more incense
 The man by nature prone to insolence:
 Injurious minds just answers but provoke——
 Then turning to *Antinous*, thus he spoke.
 Thanks to thy care! whose absolute command 480
 Thus drives the stranger from our court and land.
 Heav'n blest its owner with a better mind!
 From envy free, to charity inclin'd.
 This both *Penelope* and I afford:
 Then, Prince! be bounteous of *Ulysses'* board. 485
 To give another's is thy hand so slow?
 So much more sweet, to spoil, than to bestow?

Whence, great *Telemachus*! this lofty strain?
 (*Antinous* cries with insolent disdain)

Portions like mine if ev'ry suitor gave, 490

Our walls this twelvemonth should not see the slave.

He spoke, and lifting high above the board

His pon'drous footstool, shook it at his lord.

The rest with equal hand conferr'd the bread ;

He fill'd his scrip, and to the threshold sped ; 495

But first before *Antinous* stopt, and said.

Bestow my friend ! thou dost not seem the worst

Of all the *Greeks*, but Prince-like and the first ;

Then as in dignity, be first in worth,

And I shall praise thee thro' the boundless earth. 500

Once I enjoy'd in luxury of state

Whate'er gives man the envy'd name of Great ;

V. 497. *Bestow my friend! &c.*] *Ulysses* here acts with a prudent dissimulation ; he pretends not to have understood the irony of *Antinous*, nor to have observ'd his preparation to strike him : and therefore proceeds as if he apprehended no danger. This at once shews the patience of *Ulysses* who is inur'd to sufferings, and gives a foundation for the punishment of *Antinous* in the conclusion of the *Odyssey*.

It is observable, that *Ulysses* gives his own History in the same words as in the fourteenth book, yet varies from it in the conclusion ; he there spoke to *Eumæus*, and *Eumæus* is here present, and hears the story : How is it then that he does not observe the falsification of *Ulysses*, and conclude him to be an impostor ? *Eusebius* labours for an answer ; he imagines that *Eumæus* was inadvertent, or had forgot the former relation, and yet asserts that the reason why *Ulysses* tells the same History in part to *Antinous*, proceeds from a fear of detection in *Eumæus*. I would rather imagine that *Ulysses* makes the deviation, trusting to the judgment of *Eumæus*, who might conclude that there was some good reason why he forbears to let *Antinous* into the full History of his life ; especially, because he was an enemy both to *Ulysses* and *Eumæus* : he might therefore easily reflect, that the difference of his story arose from prudence and design, rather than from imposture and falsehood.

Wealth, servants, friends, were mine in better days ;

And hospitality was then my praise ;

In ev'ry sorrowing soul I pour'd delight, 505

And poverty stood smiling in my sight.

But *Jove*, all-governing, whose only will

Determines Fate, and mingles good with ill,

Sent me (to punish my pursuit of gain)

With roving pirates o'er th' *Ægyptian* main : 510

By *Ægypt's* silver flood our ships we moor ;

Our spies commission'd strait the coast explore ;

But impotent of mind, with lawless will

The country ravage, and the natives kill.

The spreading clamor to their city flies, 515

And horse and foot in mingled tumult rise :

The red'ning dawn reveals the hostile fields

Horrid with bristly spears, and gleaming shields :

Jove thunder'd on their side : our guilty head

We turn'd to flight ; the gath'ring vengeance spread 520

On all parts round, and heaps on heaps lay dead.

Some few the foes in servitude detain ;

Death ill exchange'd for bondage and for pain !

Unhappy me a *Cyprian* took a-board,

And gave to *Dmetor*, *Cyprus'* haughty Lord : 525

Hither,

V. 525. *And gave to Dmetor, Cyprus' haughty Lord.*] We are not to search too exactly into historic truth among the fictions of Poetry ; but it is very probable that this *Dmetor* was really King of *Cyprus*.

Hither, to 'scape his chains, my course I steer
Still curst by fortune, and insulted here!

To whom *Antinous* thus his rage exprest.

What God has plagu'd us with this gormaund guest?

Unless at distance, wretch! thou keep behind, 530

Another Isle than *Cyprus* more unkind,

Another *Ægypt*, shalt thou quickly find.

From all thou beg'st, a bold audacious slave;

Nor all can give so much as thou canst crave.

Nor wonder I, at such profusion shown; 535

Shameless they give, who give what's not their own.

The Chief, retiring. Souls like that in thee,

Ill-suit such forms of grace and dignity.

Cyprus. *Eustathius* is of this opinion; but it may be objected, that *Cinyras* was King of *Cyprus* in the time of *Ulysses*. Thus *lib. XI. Iliad*.

*The beaming Cuiraſs next adorn'd his breaſt;
The ſame which once King Cinyras poſſeſt;
The ſame of Greece, and her aſſembled hoſt,
Had reach'd that Monarch on the Cyprian coaſt.*

The answer is; there were almost twenty years elapsed since the mention of this breast-plate of *Cinyras*; this King therefore being dead, *Demeter* possessed the *Cyprian* throne.

V. 532. *Another Ægypt, &c.*] This passage is a full demonstration that the country was call'd *Ægypt* in the days of *Homer*, as well as the river *Nilus*; for in the speech he uses *Ἀίγυπτος* in the masculine gender to denote the river, and here he calls it *παῖς Ἀίγυπτος* in the feminine, to shew that he speaks of the country: The former word agreeing with *πῶταμος*, the latter with *γαῖα*.

Nor will that hand to utmost need afford
The smallest portion of a wasteful board, 540
Whose luxury whole patrimonies sweeps,
Yet starving Want, amidst the riot, weeps.

The haughty Suitor with resentment burns,
And sowl'ly smiling, this reply returns.

Take that, ere yet thou quit this princely throng: 545

And dumb for ever be thy stand'rous tongue!

He said, and high the whirling tripod flung.

His shoulder-blade receiv'd th' ungentle shock;

He stood, and mov'd not, like a marble rock;

But shook his thoughtful head, nor more complain'd, 550

Sedate of soul, his character sustain'd,

And inly form'd revenge: then back withdrew;

Before his feet the well-fill'd scrip he threw,

And thus with semblance mild address the crew.

May what I speak your princely minds approve, 555

Ye Peers and rivals in this noble love!

Not for the hurt I grieve, but for the cause.

If, when the sword our country's quarrel draws,

Or

V. 557. *Not for the hurt I grieve, but for the cause.* The reasoning of *Ulysses* in the original is not without some obscurity: For how can it be affirm'd, that it is no great affliction to have our property invaded, and to be wounded in the defence of it? The beggar who suffers for asking an alms, has no injury done him, except the violence offer'd to his person; but it is a double injury, to suffer both in our persons and properties. We must therefore suppose that *Ulysses* means, that the importance of the cause, when our rights are invaded,

Or if defending what is justly dear,
 From *Mars* impartial some broad wound we bear ; 560
 The gen'rous motive dignifies the scar.
 But for meer want, how hard to suffer wrong ?
 Want brings enough of other ills along !
 Yet if injustice never be secure,
 If fiends revenge, and Gods assert the poor, 565
 Death shall lay low the proud aggressor's head,
 And make the dust *Antinous'* bridal bed.

Peace wretch ! and eat thy bread without offence,
 (The Suitor cry'd) or force shall drag thee hence,
 Scourge thro' the publick street, and cast thee there, 570
 A mangled carcase for the hounds to tear.

His furious deed the gen'ral anger mov'd,
 All, ev'n the worst, condemn'd : and some reprov'd.
 Was ever chief for wars like these renown'd ?
 Ill fits the stranger and the poor to wound. 575

invaded, is equal to the danger, and that we ought to suffer wounds, or even death, in defence of it ; and that a brave man grieves not at such laudable adventures. Or perhaps *Ulysses* speaks only with respect to *Antinous*, and means that it is a greater injury to offer violence to the poor and the stranger, than to persons of greater fortunes and station.

Eustathius gives a deeper meaning to the speech of *Ulysses* ; he applies it to his present condition, and it is the same as if he had said openly. It would be no great matter if I had been wounded in defence of my Palace, and other properties, but to suffer only for asking an alms, this is a deep affliction. So that *Ulysses* speaks in general, but intends his own particular condition ; and the import of the whole is, I grieve to suffer, not upon any weighty account, but only for being poor and hungry.

Unblest

Unblest thy hand! if in this low disguise
Wander, perhaps, some inmate of the skies;
They (curious oft of mortal actions) deign
In forms like these, to round the earth and main,
Just and unjust recording in their mind, 580
And with fure eyes inspecting all mankind.

Telemachus absorpt in thought severe,
Nourish'd deep anguish, tho' he shed no tear;

But

V. 578. *They (curious oft of human actions) &c.* We have already observ'd, that it was the opinion of the antients, that the Gods frequently assum'd an human shape. Thus *Ovid* of *Jupiter*.

————— *Summo delabor Olympo,
Et Deus humanâ lustrò sub imagine terras.*

I refer the Reader to the objections of *Plato*, mention'd in the preceding book. It is observable, that *Homer* puts this remarkable truth into the mouth of the Suitors, to shew that it was certain and undeniable, when it is attested even by such persons as had no piety or religion.

V. 582. *Telemachus* —————

Nourish'd deep anguish, tho' he shed no tear.]

This is spoken with particular judgment; *Telemachus* is here to act the part of a wise man, not of a tender son; he restrains his tears lest they should betray his father, it being improbable that he should weep for a vagabond and beggar. We find he has profited by the instructions of *Ulysses*, and practises the injunctions given in the former book.

————— *If scorn insult my reverend age,
Bear it, my son; repress thy rising rage.
If outrag'd, cease that outrage to repel,
Bear it my son, tho' thy brave heart rebell,*

Telemachus

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But the dark brow of silent sorrow shook :

While thus his mother to her virgins spoke. 585

“ On him and his may the bright God of day

“ That base, inhospitable blow repay !

The nurse replies : “ If *Jove* receives my pray'r,

“ Not one survives to breathe to-morrow's air.

All, all are foes, and mischief is their end ; 590

Antinous most to gloomy death a friend ;

(Replies the Queen) the stranger begg'd their grace,

And melting pity soften'd ev'ry face ;

From ev'ry other hand redress he found,

But fell *Antinous* answer'd with a wound. 595

Amidst her maids thus spoke the prudent Queen,

Then bad *Eumæus* call the Pilgrim in.

Much of th' experienc'd man I long to hear,

If or his certain eye, or list'ning ear

Have learn'd the fortunes of my wand'ring Lord ? 600

Thus she, and good *Eumæus* took the word.

A private audience if thy grace impart,

The stranger's words may ease the royal heart.

His sacred eloquence in balm distils,

And the sooth'd heart with secret pleasure fills. 605

Three days have spent their beams, three nights have run

Their silent journey, since his tale begun,

Telemachus struggles against the yearnings of nature, and shews himself to be a master of his passions ; he must therefore be thought to exert an act of wisdom, not of insensibility.

Unfinish'd

Unfinish'd yet, and yet I thirst to hear !
 As when some heav'n-taught Poet charms the ear,
 (Suspending sorrow with celestial strain 610
 Breath'd from the Gods to soften human pain)
 Time steals away with unregarded wing,
 And the soul hears him, tho' he cease to sing.

Ulysses late he saw, on *Cretan* ground,
 (His father's guest) for *Minos* birth renown'd. 615
 He now but waits the wind, to waft him o'er
 With boundless treasure, from *Tbesprotia's* shore.

To this the Queen. The wand'rer let me hear,
 While yon luxurious race indulge their cheer,
 Devour the grazing ox and browsing goat, 620
 And turn my gen'rous vintage down their throat.
 For where's an arm, like thine *Ulysses* ! strong,
 To curb wild riot and to punish wrong ?

V. 615. ——— for *Minos*' birth renown'd.] *Diodorus Siculus*
 thus writes of *Minos*: " He was the son of *Jupiter* and *Europa*,
 " who was fabled to be carried by a bull, (that is, in a ship called
 " the bull, or that had the image of a bull carv'd upon its prow)
 " into *Crete*: Here *Minos* reign'd, and built many Cities: he esta-
 " blish'd many laws among the *Cretans*; he also provided a navy, by
 " which he subdued many of the adjacent Islands. The expression
 " in the *Greek* will bear a twofold sense; and implies either, where
 " *Minos* was born, or where the descendants of *Minos* reign; for *Ido-*
 " *meneus*, who govern'd *Crete* in the days of *Ulysses*, was a descen-
 " dant of *Minos*, from his son *Deucalion*.

Homer mentions it as an honour to *Crete*, to have given Birth to
 so great a law-giver as *Minos*; and it is universally true, that every
 great man is an honour to his country: *Athens* did not give reputa-
 tion to learn'd men, but learn'd men to *Athens*.

She spoke. *Telemachus* then sneez'd aloud;
Constrain'd, his nostril echo'd thro' the crowd.

625

The

V. 624. ——— *Telemachus then sneez'd aloud.*] *Eustatius* fully explains the nature of this omen; for sneezing was reckon'd ominous both by the *Greeks* and *Romans*. While *Penelope* utter'd these words, *Telemachus* sneezes; *Penelope* accepts the omen, and expects the words to be verifi'd. The original of the veneration paid to sneezing is this: The head is the most sacred part of the body, the seat of thought and reason: now the sneeze coming from the head, the *Antients* look'd upon it as a sign or omen, and believ'd it to be sent by *Jupiter*; therefore they regarded it with a kind of adoration: The Reader will have a full idea of the nature of the omen of sneezing here mention'd, from a singular instance in *lib. 3.* of *Xenophon*, in his expedition of *Cyrus*. *Xenophon* having ended a short speech to his soldiers with these words, viz. "We have many reasons to hope for preservation;" they were scarce utter'd, when a certain soldier sneez'd: the whole army took the omen, and at once paid adoration to the Gods; then *Xenophon* resuming his discourse, proceeded, "Since, my fellow-soldiers, at the mention of our preservation, *Jupiter* has sent this omen, &c. So that *Xenophon* fully explains *Homer*."

Sneezing was likewise reckon'd ominous by the *Romans*. Thus *Catullus*,

*Hæc ut dixit, Amor sinistra ut ante
Dextram sternuit adprobationem.*

Thus also *Propertius*,

*Num tibi nascenti primis, mea vita, diebus
Aridus argutum sternuit omen amor.*

We find in all these instances that sneezing was constantly receiv'd as a good omen, or a sign of approbation from the Gods. In these ages we pay an idle superstition to sneezing, but it is ever look'd upon as a bad omen, and we cry *God bless you*, upon hearing it, as the *Greeks* in later times said *ἔνδ'* or *Ζεὺ ὀύσσοι*. We are told this custom arose from a mortal distemper that affected the head, and threw the patient into convulsive sneezings, that occasion'd his death.

I will

The smiling Queen the happy omen blest :

' So may these impious fall, by fate oppress !

Then to *Eumæus* : Bring the stranger, fly !

And if my questions meet a true reply,

Grac'd with a decent robe he shall retire, 630

A gift in season which his wants require.

Thus spoke *Penelope*. *Eumæus* flies

In duteous haste, and to *Ulysses* cries.

The Queen invites thee, venerable guest !

A secret instinct moves her troubled breast 635

Of her long absent Lord from thee to gain

Some light, and sooth her soul's eternal pain.

If true, if faithful thou, her grateful mind

Of decent robes a present has design'd ;

So finding favour in the royal eye, 640

Thy other wants her subjects shall supply.

Fair truth alone (the patient man reply'd)

My words shall dictate, and my lips shall guide.

I will only add from *Eustathius*, that *Homer* expresses the loudness of the sneezing, to give a reason why *Penelope* heard it, she being in an apartment at some distance from *Telemachus*.

The sneezing likewise gives us the reason why *Penelope* immediately commands *Eumæus* to introduce the beggar into her presence ; the omen gave her hopes to hear of *Ulysses*, she saw the beggar was a stranger, and a traveller, and therefore expected he might be able to give her some information.

To

To him, to me, one common lot was giv'n,
 In equal woes, alas! involv'd by heav'n. 645
 Much of his fates I know; but check'd by fear
 I stand: the hand of violence is here:
 Here boundless wrongs the starry skies invade,
 And injur'd suppliants seek in vain for aid.
 Let for a space the pensive Queen attend, 650
 Nor claim my story till the sun descend;
 Then in such robes as suppliants may require,
 Compos'd and chearful by the genial fire,
 When loud uproar and lawless riot cease,
 Shall her pleas'd ear receive my words in peace. 655
 Swift to the Queen returns the gentle swain:
 And, say, (she cries) does fear, or shame, detain
 The cautious stranger? With the begging kind
 Shame suits but ill. *Eumæus* thus rejoin'd:
 He only asks a more propitious hour, 660
 And shuns (who wou'd not?) wicked men in power;

V. 644. *To him, to me, one common lot was giv'n,
 In equal woes, alas! involv'd by heav'n.*]

These words bear a double sense; one applicable to the speaker, the other to the Reader: The Reader, who knows this beggar to be *Ulysses*, is pleas'd with the conceal'd meaning, and hears with pleasure the beggar affirming that he is fully instructed in the misfortunes of *Ulysses*: But speaking in the character of a beggar, he keeps *Eumæus* in ignorance, who believes he is reciting the adventures of a friend, while he really gives his own History.

At ev'ning mild (meet season to confer)
By turns to question, and by turns to hear.

Whoe'er this guest (the prudent Queen replies)
His ev'ry step and ev'ry thought is wise. 665
For men like these on earth he shall not find,
In all the miscreant race of human kind,

Thus she. *Eumæus* all her words attends,
And parting, to the Sutor pow'rs descends:
There seeks *Telemachus*, and thus apart 670
In whispers breathes the fondness of his heart.

The time, my Lord, invites me to repair
Hence to the lodge; my charge demands my care.
These sons of murder thirst thy life to take;
O guard it, guard it, for thy servant's sake! 675

Thanks to my friend, he cries; but now the hour
Of night draws on, go seek the rural bow'r:
But first refresh: and at the dawn of day
Hither a victim to the Gods convey.
Our life to heav'n's immortal pow'rs we trust, 680
Safe in their care, for heav'n protects the just.

V. 676. — *but now the hour of night draws on* —] The Reader may look back to the beginning of the preceding book, for the explication of *δείλων ἡμᾶς*, here mention'd by *Homer*.

This book does not fully comprehend the space of one day: It begins with the morning, and ends before night, so that the time here mention'd by the Poet, is the evening of the thirty-ninth day.

Observant

Observant of his voice, *Eumæus* fate
 And fed recumbent on a chair of state.
 Then instant rose, and as he mov'd along
 'Twas riot all amid the Suitor-throng,
 They feast, they dance, and raise the mirthful song.
 'Till now declining tow'rd the close of day,
 The sun obliquely shot his dewy ray.

685 }





THE
EIGHTEENTH BOOK
OF THE
ODYSSEY.





THE ARGUMENT.

The Fight of Ulysses and Irus.

The Beggar Irus insults Ulysses; the Suitors promote the Quarrel, in which Irus is worsted, and miserably handled. Penelope descends, and receives the Presents of the Suitors. The Dialogue of Ulysses with Eurymachus.



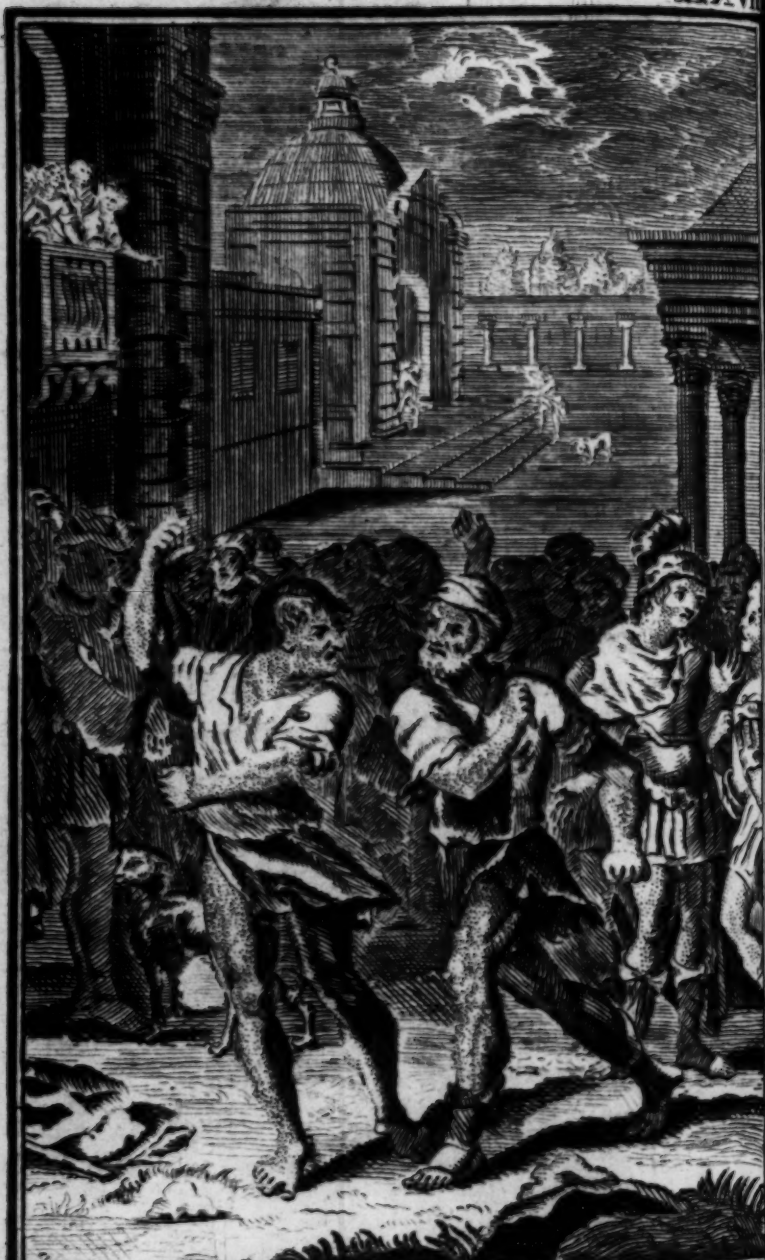
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*Ulysses fights wth Irus the Beggar & beats him, &
The Suitors divert themselves wth Dancing & Music*

P. Fourdrinier. Scul.



THE
EIGHTEENTH BOOK
OF THE
ODYSSEY.

WHILE fix'd in thought the pensive Hero sat,
A Mendicant approach'd the royal gate;
A surly vagrant of the giant kind,
The stain of manhood, of a coward mind:

From

NOTES.

Homér has been severely blamed for describing *Ulysses*, a King, entering the lists with a beggar: *Rapin* affirms, that he demeans himself by engaging with an unequal adversary. The objection would be unanswerable, if *Ulysses* appeared in his royal character: But it is as necessary in Epic Poetry as on the Theatre to adapt the behaviour of

From feast to feast, insatiate to devour
 He flew, attendant on the genial hour ;
 When on his mother's knees a babe he lay,
 She nam'd *Arnæus* on his natal day,

But

every person to the character he is to represent, whether real or imaginary. Would it not have been ridiculous to have represented him, while he was disguised in the garb of a beggar, refusing the combat, because he knew himself to be a King? and would not such a conduct have endangered a discovery? Ought we not rather to look upon this Episode as an instance of the greatness of the calamities of *Ulysses*, who is reduced to such uncommon extremities as to be set upon a level with the meanest of wretches?

V. 8. *She nam'd Arnæus* ———] It seems probable from this passage, that the mother gave the name to the child in the days of *Homer*; though perhaps not without the concurrence of the father: Thus in the Scriptures it is said of *Leab*, that *she bare a son* and called his name *Reuben*; and again, *she called his name Simeon*; and the same is frequently repeated both of *Leab* and *Rachel*. In the age of *Aristophanes*, the giving a name to the child seems to have been a divided prerogative between the father and mother: For in his *Νέφελαι* there is a dispute between *Strepsiades* and his wife, concerning the name of their son: The wife was of noble birth, and would therefore give him a noble name; the husband was a plain villager, and was rather for a name that denoted frugality; but the woman not waving the least branch of her prerogative, they compromised the affair, by giving the child a compounded name that implied both frugality and chivalry, derived from *Φείδω* to spare, and *ἵππος* an horse; and the young Cavalier's name was *Pbidippides*. *Eustathius* affirms, that antiently the mother named the child; and the Scholiast upon *Aristophanes* in *avib.* quotes a fragment from *Euripides* to this purpose from a Play called *Atgeus*.

Τὶ σὲ μάτις ἐν δεκάτῃ τίκον ὀνόμασι.

What was the name given on the tenth day by the mother to the child? *Dacier* tells us, that the name of *Arnæus* was prophetic ὑπὸ τῶν αἰγῶν, from the sheep the glutton would devour when he came to manhood; but this is mere fancy, and it is no reason, because he proved a glutton, that therefore the name foretold it: one might rather think the fondness of the mother toward her infant, suggested a very different view;

But *Irus* his associates call'd the Boy,
 Practis'd, the common messenger to fly,
Irus, a name expressive of th' employ.

10 }
 15 }

From his own roof with meditated blows
 He strove to drive the man of mighty woes.

Hence dotard, hence! and timely speed thy way,
 Left dragg'd in vengeance, thou repent thy stay; 15

See how with nods assent yon princely train!
 But honouring age, in mercy I refrain;

In peace away! lest if persuasions fail,
 This arm with blows more eloquent prevail.

To whom with stern regards: O insolence, 20
 Indecently to rail without offence!

What bounty gives, without a rival share,
 I ask, what harms not thee, to breathe this air;

Alike on alms we both precarious live:
 And can'st thou envy, when the great relieve? 25

Know from the bounteous heav'ns all riches flow,
 And what man gives, the Gods by man bestow;

view: She gave the name according to her wishes, and flattered her self that he would prove a very rich man, a man of many flocks and herds: and therefore she called him Ἀρναιῶς: and this is the more probable, because all riches originally consisted in flocks and herds.

V. 11. *Irus, a name expressive of th' employ.*] To understand this, we must have recourse to the derivation of the word *Irus*; it comes from εἶρω, which signifies *nuncio*; *Irus* was therefore so called, because he was a public messenger; and *Iris* bears that name, as the messenger of the Gods; Ἴριος, ἀπαγγέλλων; Ἴρις, Ἀγέλος. *Hesychius*,

Proud as thou art, henceforth no more be proud,
 Left I imprint my vengeance in thy blood ;
 Old as I am, should once my fury burn,
 How would'st thou fly, nor ev'n in thought return ?

30

Mere woman-glutton ! (thus the churl reply'd)
 A tongue so flippant, with a throat so wide !
 Why cease I, Gods ! to dash those teeth away,
 Like some vile swine's, that greedy of his prey
 Uproots the bearded corn ? rise, try the fight,
 Gird well thy loins, approach and feel my might :

35

Sure

V. 34. ——— To dash those teeth away,
 Like some vile Boar's.]

These words refer to a custom that prevailed in former ages ; it was allowed to strike out the teeth of any beast which the owner found in his grounds : *Eustatbius* informs us, that this was a custom or law among the people of *Cyprus* ; but from what *Homer* here speaks, it seems to have been a general practice ; at least it was in use amongst the *Itacans*.

V. 37. Gird well thy loins.] We may gather from hence the manner of the single combat ; the champions fought naked, and only made use of a cincture round the loins out of decency. *Homer* directly affirms it, when *Ulysses* prepares for the fight.

*Then girding his strong loins, the King prepares
 To close in combat, and his body bares ;
 Broad spread his shoulders, and his nervous thighs
 By just degrees like well turn'd columns rise ;
 Ample his chest, his arms are round and long,
 And each strong joint Minerva knits more strong.*

Thus *Diomed* in the *Iliad* girds his friend *Euryalus* when he engages *Epæus*.

Officious with the cincture girds him round.

The

Sure of defeat, before the Peers engage;

Unequal fight! when youth contends with age!

Thus in a wordy war their tongues display 40

More fierce intents, preluding to the fray;

Antinous hears, and in a jovial vein,

Thus with loud laughter to the Suitor-train.

This happy day in mirth, my friends employ,

And lo! the Gods conspire to crown our joy. 45

See ready for the fight, and hand to hand,

Yon furly mendicants contentious stand;

Why urge we not to blows? Well-pleas'd they spring

Swift from their seats, and thick'ning form a ring.

To whom *Antinous*. Lo! enrich'd with blood, 50

A kid's well fatted entrails (tasteful food!)

On glowing embers lie; on him bestow

The choicest portion who subdues his foe;

Grant him unrival'd in these walls to stay,

The sole attendant on the genial day. 55

The Lords applaud: *Ulysses* then with art,

And fears well feign'd, disguis'd his dauntless heart:

Worn as I am with age, decay'd with woe,

Say is it baseness, to decline the foe?

The speeches here are short, and the periods remarkably concise, suitable to the nature of anger. The Reader may consult the Annotations on the 20th book, concerning the Goat's entrails mentioned by *Antinous*.

Hard conflict ! when calamity and age 60

With vigorous youth, unknown to cares, engage !

Yet fearful of disgrace, to try the day

Imperious hunger bids, and I obey ;

But swear, impartial arbiters of right,

Swear, to stand neutral while we cope in fight. 65

The Peers assent : when strait his sacred head

Telemachus uprais'd, and sternly said.

Stranger, if prompted to chastise the wrong

Of this bold insolent, confide, be strong !

Th' injurious *Greek* that dares attempt a blow, 70

That instant makes *Telemachus* his foe ;

And these my friends * shall guard the sacred ties

Of hospitality, for they are wise.

* *Antinous* and *Eurymachus*.

Then

V. 64. But swear, impartial arbiters of right,
Swear to stand neutral while we cope in fight.]

This is a very necessary precaution : *Ulysses* had reason to apprehend that the Suitors would interest themselves in the cause of *Irus*, who was their daily attendant, rather than in that of a perfect stranger. *Homer* takes care to point out the prudence of *Ulysses* upon every emergence : Besides, he raises this fray between two beggars into some dignity, by requiring the sanction of an oath to regulate the laws of the combat. It is the same solemnity used in the *Iliad* between *Paris* and *Menelaus*, and represents these combatants engaging with the formality of two Heroes.

V. 72. And these my friends shall guard the sacred ties
Of hospitality, for they are wise.]

When *Telemachus* speaks these words, he is to be supposed to turn to *Eurymachus* and *Antinous*, to whom he directs his discourse. It must
be

Then girding his strong loins, the King prepares
 To close in combat, and his body bares ; 75
 Broad spread his shoulders, and his nervous thighs
 By just degrees like well-turn'd columns rise :
 Ample his chest, his arms are round and long,
 And each strong joint *Minerva* knits more strong,
 (Attendant on her chief :) the Suitor-crowd 80
 With wonder gaze, and gazing speak aloud ;
Irus, alas ! shall *Irus* be no more,
 Black fate impends, and this th' avenging hour !
 Gods ! how his nerves a matchless strength proclaim :
 Swell o'er his well-strung limbs, and brace his frame ! 85
 Then pale with fears, and sickning at the sight,
 They dragg'd th' unwilling *Irus* to the fight ;
 From his blank visage fled the coward blood,
 And his flesh trembled as aghast he stood :

be allowed that this is an artful piece of flattery in *Telemachus*, and he makes use of it to engage these two Princes, who were the chief of the Suitors, on his side.

V. 82. *Irus*, alas ! shall *Irus* be no more.] This is literally translated: I confess I wish *Homer* had omitted these little collusions of words: he sports with ἵπος αἶπος. It is a low conceit, alluding to the derivation of *Irus*, and means that he shall never more be a messenger. The translation, though it be verbal, yet is free from ambiguity, and the joke conceal'd in αἶπος; this will be evident if we substitute another name in the place of *Irus*; we may say *Achilles* shall be no longer *Achilles*, without descending from the gravity of Epic Poetry.

O that such baseness should disgrace the light!

90

O hide it, death, in everlasting night!

(Exclaims Antinous) can a vigorous foe

Meanly decline to combat age and woe?

But hear me, wretch! if recreant in the fray,

That huge bulk yield this ill contested day,

95

Instant thou sail'st, to Echetus resign'd,

A tyrant, fiercest of the tyrant kind,

Who

V. 90. *O! that such baseness should disgrace the light!*

Ob! hide it, death, &c.]

Eustathius gives us an instance of the deep penetration of some Critics, in their comments upon these words; they have found in them the Philosophy of *Pythagoras*, and the transmigration of Souls. The verse stands thus in *Homer*.

Νῦν μὲν μὴτ' εἴης βεγῶν, μήτε γένοιο.

which they imagine is to be understood after this manner; *I wish thou hadst never been born! and may'st thou never exist again, or have a second being!* To recite such an absurdity, is to refute it. The verse when literally rendered bears this import; *I wish thou wert now dead, or hadst never been born!* an imprecation very natural to persons in anger, who seldom give themselves time to speak with profound allusions to Philosophy.

V. 96. *Instant thou sail'st, to Echetus resign'd,*

A tyrant, fiercest of the tyrant kind.]

The tradition concerning *Echetus* stands thus: he was King of *Epirus*, the son of *Eucenor* and *Phlogea*; he had a daughter called *Metopè*, or as others affirm *Amphissa*; she being corrupted by *Æchmodicus*, *Echetus* put out her eyes, and condemned her to grind pieces of iron made in the resemblance of corn; and told her she should recover her sight when she had ground the iron into flour. He invited *Æchmodicus* to an entertainment, and cut off the extremities from all parts of his body, and cast them to the dogs; at length being seized with madness,

Book XVIII. HOMER'S ODYSSEY 153

Who casts thy mangled ears and nose a prey
To hungry dogs, and lops the man away.

While with indignant scorn he sternly spoke, 100
In ev'ry joint the trembling *Irus* shook ;
Now front to front each frowning champion stands,
And poises high in air his adverse hands.

The Chief yet doubts, or to the shades below
To fell the Giant at one vengeful blow, 105

Or save his life ; and soon his life to save
The King resolves, for mercy sways the brave.

That instant *Irus* his huge arm extends,
Full on the shoulder the rude weight descends ;

The sage *Ulysses*, fearful to disclose 110

The Hero latent in the man of woes,
Check'd half his might ; yet rising to the stroke,

His jaw-bone dash'd ; the crashing jaw bone broke :

ness, he fed upon his own flesh, and dy'd. This History is confirm'd, lib. 4. of *Apollonius*,

Ἵδρις ἡς ἔχεται γλήνας ἐν χαλκῷ κέντρα
Πῆξε θυγατρὸς ἧς γονόεντι δὲ κάρφεται ὕτω,
Ὀφθαλμὸν ἐν χαλκὸν ἀλετρεύουσα καλῇ.

I wonder how this last quotation escaped the diligence of *Eustathius*. *Dacier* affirms, that no mention is made of *Ecбетus* by any of the Greek Historians, and therefore she has recourse to another tradition, preserved by *Eustathius*, who tells us, that *Ecбетus* was contemporary with *Homer*, that the Poet had been ill used by him, and therefore took this revenge for his inhumanity.

Down drop'd he stupid from the stunning wound,
 His feet extended, quivering beat the ground, 115
 His mouth and nostrils spout a purple flood,
 His teeth all shatter'd rush immix'd with blood.

The Peers transported, as outstretch'd he lies,
 With bursts of laughter rend the vaulted skies :

Then dragg'd along, all bleeding from the wound, 120
 His length of carcass trailing prints the ground ;
 Rais'd on his feet, again he reels, he falls,
 'Till propp'd reclining on the palace walls ;
 Then to his hand a staff the victor gave,
 And thus with just reproach address'd the slave. 125

There terrible, affright the dogs, and reign
 A dreaded tyrant o'er the bestial train !
 But mercy to the poor and stranger show,
 Left heav'n in vengeance send some mightier woe.

Scornful he spoke, and o'er his shoulder flung 130
 The broad patch'd scrip ; the scrip in tatters hung
 Ill join'd, and knotted to a twisted thong.
 Then turning short disdain'd a further stay,
 But to the palace measur'd back the way.

There as he rested, gathering in a ring 135
 The Peers with smiles address there unknown King :

Stranger, may *Jove* and all th' aerial pow'rs,
 With ev'ry blessing crown thy happy hours ?

Our freedom to thy prowess'd arm we owe
 From bold intrusion of thy coward foe ; 140
 Instant the flying sail the slave shall wing
 To *Echetus*, the monster of a King.

While pleas'd he hears, *Antinous* bears the food,
 A kid's well-fatted entrails, rich with blood :
 The bread from canisters of shining mold 145
Amphinomus ; and wines that laugh in gold,
 And oh ! (he mildly cries) may heaven display
 A beam of glory o'er thy future day !
 Alas the brave too oft is doom'd to bear
 The gripes of poverty, and stings of care. 150

To whom with thought mature the King replies :
 The tongue speaks wisely, when the soul is wise ;
 Such was thy father ! in imperial state,
 Great without vice, that oft attends the great :
 Nor from the fire art thou the son declin'd ; 155
 Then hear my words, and grave them in thy mind !
 Of

V. 140. *From bold intrusion of thy coward foe.*] The word in the Greek is ἀναλκτον. γαστέρα ἀναλκτον is a voracious appetite, a stomach that nothing can satisfy: *Hesychius* thus explains it: ἀναλκτον ἀναυξες, τὸτ' ἐστὶν ἱκανόν; ἢ ἀπλήρωτον παρὰ τὴν ἀλκτον. But there is undoubtedly an error in *Hesychius*; instead of ἱκανόν we should read ἰσχυρόν, that is meager, or a stomach that appears always unfill'd. The general moral that we are to gather from the behaviour of *Ulysses* and *Irus*, is that insolence and boasting are signs of cowardice.

V. 156. *Then hear my words, and grave them in my mind*] There never was a finer lecture of Morality read in any of the schools of the

Of all that breathes or groveling creeps on earth,
 Most vain is Man! calamitous by birth;
 To-day with pow'r elate, in strength he blooms;
 The haughty creature on that pow'r presumes: 160
 Anon from heav'n a sad reverse he feels;
 Untaught to bear, 'gainst heaven the wretch rebels.
 For man is changeful as his bliss or woe,
 Too high when prosp'rous, when distressed too low.

There

the Philosophers, than this which *Ulysses* delivers to *Amphinomus*; he utters it in with great solemnity, and speaks to all mankind in the person of *Amphinomus*. It is quoted by a variety of Authors; *Pliny* in his Preface to his natural History, lib. 7. has wrote a dissertation on this sentence.

*Of all that breathes or grow'ling creeps on earth
 Most vain is Man, &c.*

Aristotle and *Maximus Tyrius* quote it; and *Plutarch* twice refers to it. *Homer* considers Man both with respect to the errors of the mind, and the calamities incident to the body; and upon a review of all mortal creatures, he attributes to man the unhappy superiority in miseries. But indeed *Homer* is so plain that he needs no interpretation, and any words but his own must disgrace him. Besides, this speech is beautiful in another view, and excellently sets forth the forgiving temper of *Ulysses*: He saw that all the sparks of virtue and humanity were not extinguished in *Amphinomus*; he therefore warns him with great solemnity to forsake the Suitors; he imprints conviction upon his mind, tho' ineffectually, and shews by it that when he falls by the hand of *Ulysses* in the succeeding parts of the *Odyssey*, his death is not a revenge but a punishment.

V. 163. *For man is changeful as his bliss or woe.*] Most of the interpreters have greatly misrepresented these words,

Τοῖος γὰρ νόος ἐστὶν ἐπιχθονίων ἀνθρώπων
 Οἷον ἐκ' ἡμεῶς ἀγνοῖ.

They thus translate it, *talis mens hominum, qualem deus suggerit*; or, "Such is the mind of man, as Heav'n inspires:" but this is an error,

BOOK XVIII. HOMER'S ODYSSEY. 157

There was a day, when with the scornful Great 165

I swell'd in pomp and arrogance of state;

Proud of the pow'r that to high birth belongs;

And us'd that pow'r to justify my wrongs.

Then let not man be proud: but firm of mind,

Bear the best humbly, and the worst resign'd; 170

Be dumb when heav'n afflicts! unlike yon train

Of haughty spoilers, insolently vain;

Who make their Queen and all her wealth a prey:

But Vengeance and *Ulysses* wing their way.

O may'st thou, favour'd by some guardian pow'r, 175

Far, far be distant in that deathful hour!

For sure I am, if stern *Ulysses* breathe,

These lawless riots end in blood and death.

error, for οἷον cannot refer to νόος, but to ἡμᾶς, and the sentence is thus to be render'd, *Talis mens hominum, qualem diem deus inducit*; that is, "The mind of man changes with the complexion of the day, as heav'n sends happiness or misery"; or as in the translation,

For man is changeful as his blifs or woe,

Too high when prosp'rous, when distress'd too low.

The Reader will be convinc'd that the construction requires this sense, by joining the preposition with the verb, ἐπὶ with ἀγῆσι, and rendring it, οἷον ἡμᾶς ἐπ'ἀγῆσι; nothing being more frequent than such a division of the preposition from the verb amongst the Greeks. It must be allow'd, that *Homer* gives a very unhappy, yet too just a picture, of human nature: Man is too apt to be proud and insolent in prosperity, and mean and abject in adversity; and those men who are most overbearing in an happy state, are always most base and mean in the day of affliction.

Then

Then to the Gods the rosy juice he pours,
 And the drain'd goblet to the Chief restores. 180
 Stung to the soul, o'ercast with holy dread,
 He shook the graceful honours of his head;
 His boding mind the future woe foretells,
 In vain! by great *Telemachus* he falls,
 For *Pallas* seals his doom: All sad he turns 185
 To join the Peers, resumes his throne, and mourns.

Mean-while *Minerva* with instinctive fires
 Thy soul, *Penelope*, from heav'n inspires;
 With flatt'ring hopes the Suitors to betray,
 And seem to meet, yet fly, the bridal day, 190
 Thy husband's wonder, and thy son's, to raise,
 And crown the mother and the wife with praise:

Then,

V. 189. *With flattering hopes the Suitors to betray.*] The Greek is very concise, and the expression uncommon; *ὄνως μεταδίδωμι* *ὑποπάρων*; that is *Penelope* thus acted that she might dilate the heart of the Suitors; meaning (as *Eustathius* observes) that she might give them false hopes by appearing in their company; for the heart shrinks and is contracted by sorrow and despair, and is again dilated by hope or joy: This is I believe literally true, the spirits flow briskly when we are in joy, and a new pulse is given to the blood, which necessarily must dilate the heart: On the contrary, when we are in sorrow the spirits are languid, and the blood moves less actively; and therefore the heart shrinks and contracts, the blood wanting vigour to dilate and expand it.

V. 191. *Thy husband's wonder, and thy son's to raise.*] This is solely the act of *Minerva*, for *Penelope* is ignorant that she is to appear before her husband. This interview is excellently managed by *Homer*: *Ulysses* is to be convinced of his wife's fidelity; to bring this about, he introduces her upon the public stage, where her husband stands as a common unconcerned spectator, and hears her express her love for him in the warmest terms; here is no room for art or de-
 sign,

Then, while the streaming sorrow dims her eyes,
Thus with a transient smile the matron cries.

Euryomé! to go where riot reigns 195

I feel an impulse, tho' my soul disdains;
To my lov'd son the snares of death to show,
And in the traitor friend unmask the foe;

sign, because she is ignorant that she speaks before *Ulysses*; and therefore her words must be suppos'd to proceed from the heart. This gives us a reason why *Homer* makes her dwell at large upon her passion for *Ulysses*, and paint it in the strongest colours, viz. to evidence her chastity, and urge *Ulysses* to hasten the destruction of the Suitors, by convincing him that she is able no longer to delude the marriage hour. But then it may be objected, if *Penelope's* sole design was to give a false hope to the Suitors, does she not take a very wrong method, by speaking so very tenderly of *Ulysses*? is not this a more probable reason for despair, than hope? it is true, it would have been so, if in the conclusion of her speech she had not artfully added,

*But when my son grows man, the royal sway
Resign, and happy be thy bridal day!*

So that *Telemachus* being now grown up to maturity, the Suitors concluded that the nuptial hour was at hand. If then we consider the whole conduct of *Penelope* in this book, it must be allow'd to be very refin'd and artful; she observes a due regard towards *Ulysses*, by shewing she is not to be persuaded to marry; and yet by the same words she gives the Suitors hopes that the day is almost come when she intends to celebrate her nuptials; she manages so dextrously, as to persuade without a promise; and for this reason the words are put into the mouth of *Ulysses*, and it is *Ulysses* who gives the hopes, rather than *Penelope*.

V. 193. *Then, while the streaming sorrow dims her eyes,
Thus with a transient smile the matron cries.]*

Homer gives us a very beautiful and just image in these words. In the *Iliad* he used a similar expression concerning *Andromache*, δακρυόεν γέλασσα; a smile chastis'd with tears. Ἀχαιοὶ δ' ἐγέλασαν here bears the same import,

Who

Who smooth of tongue, in purpose insincere,
Hides fraud in smiles, while death is ambush'd there. 200

Go warn thy son, nor be the warning vain,
(Reply'd the sagest of the royal train)
But bath'd, anointed, and adorn'd descend;
Pow'rful of charms, bid ev'ry grace attend;
The tyde of flowing tears a-while suppress; 205
Tears but indulge the sorrow, not repress.
Some joy remains: To thee a son is giv'n,
Such as in fondness parents ask of heav'n.

Ah me! forbear, returns the Queen, forbear,
Oh! talk not, talk not of vain beauty's care! 210
No more I bathe, since he no longer sees
Those charms, for whom alone I wish to please.

V. 207. ——— To thee a son is giv'n,
Such as in fondness parents ask of heav'n.]

I am not certain that this is the exact sense of *Homer*; *Dacier* understands him very differently. *Eurynome* (observes that Author) is not endeavouring to comfort *Penelope* because her son is now come to years of maturity; her purpose is, to shew the necessity she has to have recourse to art, to assist her beauty: For (adds she) your son is grown a man; meaning that a Lady who has a son twenty years old, must have lost her natural beauty, and has occasion to be obliged to art to give her an artificial one. This I confess is too true, but it seems a little too ludicrous for Epic Poetry; I have follow'd a different sense, that gives us a far nobler image; conformable to that verse of *Horace*.

*Quid voveat dulci nutricula majus alumno,
Quam sapere, &c.*

This agrees with the tenour of *Euryclea's* speech, and is a foundation of great comfort to *Penelope*.

The

The day that bore *Ulysses* from this coast,
 Blasted the little bloom these cheeks could boast.
 But instant bid *Autonoe* descend, 215
 Instant *Hippodamè* our steps attend;
 Ill suits it, female virtue to be seen
 Alone, indecent, in the walks of men.

Then while *Eurynomè* the mandate bears,
 From heav'n *Minerwa* shoots with guardian cares; 220
 O'er all her senses, as the couch she prest,
 She pours a pleasing, deep, and death-like rest,
 With ev'ry beauty ev'ry feature arms,
 Bids her cheeks glow, and lights up all her charms,
 In her love-darting eyes awakes the fires, 225
 (Immortal gifts! to kindle soft Desires)
 From limb to limb an air majestic sheds,
 And the pure ivory o'er her bosom spreads.
 Such *Venus* shines, when with a measur'd bound
 She smoothly gliding swims th' harmonious round, 230
 When with the graces in the dance she moves,
 And fires the gazing Gods with ardent loves.

V. 221: *O'er all her senses, as the couch she prest,
 She pours a pleasing, deep, and death-like rest,]*

This is an admirable stroke of art, to shew the determin'd resolution of *Penelope*, to forbear the endeavour of making her person agreeable in any eyes but those of *Ulysses*: A Goddess is obliged to cast her into an involuntary repose, and to supply an adventitious grace while she sleeps.

Then

Then to the skies her flight *Minerva* bends,
 And to the Queen the damsel train descends:
 Wak'd at their steps, her flowing eyes uncloze;
 The tear she wipes, and thus renews her woes. 235

Howe'er 'tis well! that sleep a-while can free
 With soft forgetfulness, a wretch like me;
 Oh! were it giv'n to yield this transient breath,
 Send, oh! *Diana*, send the sleep of death! 240
 Why must I waste a tedious life in tears,
 Nor bury in the silent grave my cares?
 O my *Ulysses*! ever honour'd name!
 For thee I mourn till death dissolves my frame.

Thus wailing, slow and sadly she descends, 245
 On either hand a damsel train attends:
 Full where the dome its shining valves expands,
 Radiant before the gazing Peers she stands;

V. 233. *Then to the skies her flight Minerva bends.*] We see *Penelope* is a woman of so much wisdom, as to be the favourite of *Minerva*. She acts in every point with the highest discretion, and is inconsolable for her husband; yet the Poet forbears to let her into the secret that *Ulysses* is return'd: This is undoubtedly an intended satyr, and *Homer* means, that a woman in every point discreet, is still to be suspected of loquacity: This seems to have been the real sentiment of *Homer*, which he more fully declares in the eleventh *Odyssey*.

*When earnest to explore thy secret breast,
 Unfold some trifle, but conceal the rest;
 For since of womankind so few are just,
 Think all are false, nor ev'n the faithful trust.*

A vail translucent o'er her brow display'd,
Her beauty seems, and only seems, to shade: 250

Sudden she lightens in their dazled eyes,
And sudden flames in ev'ry bosom rise;
They send their eager souls with ev'ry look,
'Till silence thus th' imperial matron broke;

O why! my son, why now no more appears 255
That warmth of soul that urg'd thy younger years?

Thy riper days no growing worth impart,
A man in stature, still a boy in heart!

Thy well-knit frame unprofitably strong,
Speaks thee an Hero from an Hero sprung: 260

But the just Gods in vain those gifts bestow,
O wise alone in form, and brave in show!

Heav'n's! could a stranger feel oppression's hand
Beneath thy roof, and could'st thou tamely stand?

If thou the stranger's righteous cause decline, 265
His is the suff'rance, but the shame is thine.

To whom with filial awe, the Prince returns:

That gen'rous soul with just resentment burns,

Yet taught by time, my heart has learn'd to glow,

For others good, and melt at others woe: 270

But impotent these riots to repel,

I bear their outrage, tho' my soul rebel:

Helpless amid the snares of death I tread,

And numbers leagu'd in impious union dread:

But now no crime is theirs: this wrong proceeds 275

From *Irus*, and the guilty *Irus* bleeds.

O would to *Jove*! or her whose arms display

The shield of *Jove*, or him who rules the day!

That yon proud Suitors, who licentious tread

These courts, within these courts like *Irus* bled: 280

Whose loose head tottering as with wine oppress'd,

Obliquely drops, and nodding knocks his breast;

Pow'rless to move, his stagg'ring feet deny

The coward wretch the privilege to fly.

Then to the Queen *Eurymachus* replies; 285

O justly lov'd, and not more fair than wife!

Should *Greece* thro' all her hundred states survey

Thy finish'd charms, all *Greece* would own thy sway,

V. 275. ——— this wrong proceeds

From *Irus*, and the guilty *Irus* bleeds.]

Eustatbius informs us, that we are here to understand the fray between *Irus* and *Ulysses*. *Penelope* refers to the violence intended to be offer'd to *Ulysses*, when the footstool was thrown at him by *Antinous*; we find that she was acquainted with that assault from her speech in the preceding book. In reality, the Queen was ignorant of the combat between *Irus* and *Ulysses*; but *Telemachus* misunderstands her with design, and makes an Apology for the Suitors, fearing to raise a further disorder, or provoke them to some more violent act of resentment.

V. 288. ——— all *Greece* would own thy sway, &c.] *Homer* expresses *Greece* by "Ιασον Ἀργος *Iāsan Argos*. The word properly (as *Eustatbius* observes) denotes the *Morea* or *Peloponnesus*, so call'd from *Iāsus* the son of *Argus* and *Io* King of that Country; *Strabo* agrees with *Eustatbius*. *Chapman* wonderfully mistakes *Homer*, and explains his own mistake in a paraphrase of six lines.

McJf

BOOK XVIII. HOMER'S ODYSSEY. 165

In rival crouds contest the glorious prize,
 Dispeopling realms to gaze upon thy eyes: 290
 O woman! loveliest of the lovely kind,
 In body perfect, and compleat in mind!
 Ah me! returns the Queen, when from this shore
 Ulysses sail'd, then beauty was no more!
 The Gods decreed these eyes no more should keep 295
 Their wonted grace, but only serve to weep.
 Should he return, whate'er my beauties prove,
 My virtues last; my brightest charm is love.
 Now, Grief, thou all art mine! the Gods o'ercaft
 My soul with woes, that long, ah long must last! 300
 Too faithfully my heart retains the day
 That sadly tore my royal Lord away:
 He grasp'd my hand, and oh my spouse! I leave
 Thy arms, (he cry'd) perhaps to find a Grave:

*Most wise Icarius' daughter, if all those
 That did for Colchos vent'rous sail dispose,
 For that rich purchase; had before but seen
 Earth's richer prize, in th' Ithacensian Queen,
 They had not made that voyage; but to you
 Would all their virtues, all their beings vow.*

I need not say how foreign this is to the original. In reality *Argos* with different epithets, signifies different countries; *Ἀχαϊκὸν Ἄργος* means *Thessaly*, and *Ἰατρὸν Ἄργος* *Peloponnesus*; but here it denotes *Greece* universally; for it would appear absurd to tell *Penelope*, that all the *Morea* would admire her beauty, this would lessen the compliment; nor is any reason to be assigned why *Peloponnesus* should admire her more than the rest of the *Greeks*.

Fame speaks the *Trojans* bold; they boast the skill 305

To give the feather'd arrow wings to kill,

To dart the spear, and guide the rushing car

With dreadful inroad thro' the walks of war.

My sentence is gone forth, and 'tis decreed

Perhaps by righteous heav'n that I must bleed! 310

My father, mother, all, I trust to thee;

To them, to them transfer the love of me:

But when my son grows man, the royal sway

Resign, and happy be thy bridal day!

Such

V. 313. *But when my son grows man, the royal sway
Resign, and happy be thy bridal day*]

The original says, *resign the Palace to Telemachus*: this is spoken according to the customs of Antiquity: The wife, upon her second marriage, being obliged to resign the house to the heir of the family. This circumstance is inserted with great judgment: the Suitors were determin'd to seize it upon marriage with *Penelope*, as appears from the second *Odyssey*.

*What mighty labours would he then create,
To seize his treasures, and divide his state,
The royal Palace to the Queen convey,
Or him she blesses in the bridal day?*

Penelope therefore by this declaration gives the Suitors to understand, that the Palace belong'd not to her, but *Telemachus*. This assertion has a double effect; it is intended to make the Suitors less warm in their addresses; or if they persist, to set the injustice done to *Telemachus* in open view. The beauty of all the speeches of *Penelope* in this book is so obvious that it needs no explanation; *Homer* gives her a very amiable character, she is good in every relation of life, merciful to the poor and stranger, a tender mother, and an affectionate wife; every period is almost a lecture of morality.

BOOK XVIII. HOMER'S ODYSSEY. 167

Such were his words ; and *Hymen* now prepares 315
 To light his torch, and give me up to cares ;
 Th' afflictive hand of wrathful *Jove* to bear :
 A wretch the most compleat that breathes the air !
 Fall'n ev'n below the rights to woman due !
 Careless to please, with insolence ye wooe ! 320
 The gen'rous lovers, studious to succeed,
 Bid their whole herds and flocks in banquets bleed ;
 By precious gifts the vow sincere display :
 You, only you, make her ye love your prey.

Well

*My father, mother, all, I trust to thee ;
 To them, to them transfer the love of me.*

This shews the duty of the child to the parent ; it may be extended to all persons to whom we owe any duty ; and humanity requires that we should endeavour to ease the burden of our friends in proportion to their calamities ; we should at all times consult their happiness, but chiefly in the hour of adversity. A friend should be a support to lean upon in all our infirmities.

V. 323. *By precious gifts the vow sincere display :
 You, only you, make her ye love your prey.]*

Horace, lib. 2. Stat. 5. makes a very severe reflection upon *Penelope*, and in her person (I say not how justly) upon the whole sex ; he gives the avarice of the Suitors as the sole reason of *Penelope's* chastity ; and insinuates that women would sell their virtue, if men would be at the expence to buy.

*Venit enim magnum donandi parca juventus,
 Nec tantum Veneris, quantum studiosa culinæ.
 Sic tibi Penelope frugi est : Quæ si semel uno
 De sene gustârit, tecum partita lucellum ;
 Ut canis a corio nunquam absterrebitur uncto.*

Horace

Well-pleas'd *Ulysses* hears his Queen deceive

325

The Suitor-train, and raise a thirst to give:

False

Horace had this passage in view, and imputes the coldness of *Penelope* to a want of generosity in her admirers. *Diodorus* assures us, that *Venus* had a Temple in *Aegypt* dedicated to her under the title of *Χρυσή Ἀφροδίτη*; or golden *Venus*; and it is her usual epithet throughout all *Homer*. Near *Mempbis* there was an allotment of ground call'd the field of golden *Venus*: but it ought not to be conceal'd, that some persons believe she bears that name from the golden colour of her hair. *Horace*, to give his satyr the greater strength, puts the words into the mouth of the prophet *Tiresias*, a person of unerring veracity.

V. 325. *Well-pleas'd Ulysses bears his Queen deceive
The Suitor-train, and raise a thirst to give.*]

This conduct may appear somewhat extraordinary both in *Penelope* and *Ulysses*; she not only takes, but asks presents from persons whom she never intends to marry: Is not this a sign either of avarice or falsehood? and is not *Ulysses* equally guilty, who rejoices at it? But in reality, *Penelope* is no way faulty; she deceives the Suitors with hopes of marriage by accepting these presents, but it is for this sole reason that she accepts them; she intends to give them false hopes, and by that method to defer the nuptial hour: It is not injustice, but an equitable reprisal; they had violently wasted her treasures, and she artfully recovers part of them by a piece of refin'd management. *Dacier* defends her after another method: she believes that *Penelope* thus acts, not out of interest but honour; it was a disgrace to so great a Princess to have so many admirers, and never to receive from their hands such presents as custom not only allows, but commands; neither is *Ulysses* blameable, who rejoices at his wife's policy. He understood her intent, and being artful himself, smiles to see her artfulness.

Plutarch in his treatise of reading Poems, vindicates *Ulysses* very much in the same way: If (says that Author) *Ulysses* rejoiced at *Penelope's* art in drawing presents from the Suitors out of avarice, he discovers himself to be a sordid prostitute of his wife; but if thro' a wise foresight he hop'd by her acceptance of the presents, to get the Suitors more into his power, by lulling them into security, and laying all their suspicions asleep, thro' a sudden prospect of marriage; if this occasion'd his joy, this joy arising from her artful management, and from a full confidence in his wife, is no ways blameable, but

False hopes she kindles, but those hopes betray,
And promise, yet elude the bridal day.

While yet she speaks, the gay *Antinous* cries,
Offspring of Kings, and more than woman wife! 330

'Tis right; 'tis man's prerogative to give,
And custom bids thee without shame receive;
Yet never, never, from thy dome we move,
'Till *Hymen* lights the torch of spousal love.

The Peers dispatch their heralds to convey 335
The gifts of love; with speed they take the way.

A robe *Antinous* gives of shining dyes,
The varying hues in gay confusion rise
Rich from the artist's hand! twelve clasps of gold
Close to the less'ning waist the vest infold; 340

but proceeds from a sufficient and laudable cause. In short, the Suitors were enemies, and nothing could be practis'd dishonourably against them, that either *Ulysses* or *Penelope* could act consistently with their own honour.

V. 327. *False hopes she kindles*] It is certain that the words in the Greek will bear a double construction, and *Δίλγε θυμὸν μεγαλῆς ἐπίεσσε* may refer either to *Penelope* or *Ulysses*. *Eustathius* thinks they are spoken of *Ulysses*; then the meaning is, that *Ulysses* comforted himself with her amusing words, while he form'd a design very different from what her words expressed; but *Dacier* refers them to *Penelope*, perhaps with better reason: *Δίλγε* depends upon *φαίτο* in the preceding line, and by thus understanding it the construction becomes easy and natural: and the sentence means, that *Penelope's* words flattered the Suitors into hopes of marriage, while her thoughts were very distant from complying with their inclinations: This interpretation best agrees with the general design of *Penelope*, which was to act an artful part, and neither comply, nor absolutely refuse their addresses.

Down from the swelling loins, the vest unbound
Floats in bright waves redundant o'er the ground.

A bracelet rich with gold, with amber gay,
That shot effulgence like the solar ray,

Eurymachus presents: and ear-rings bright, 345
With triple stars, that cast a trembling light.

Pisander bears a necklace wrought with art;

And ev'ry Peer, expressive of his heart,

A gift bestows: This done, the Queen ascends,
And slow behind her damsel train attends. 350

Then to the dance they form the vocal strain,

'Till *Hesperus* leads forth the starry train;

And now he raises, as the day-light fades,

His golden circlet in the deep'ning shades:

Three vases heap'd with copious fires display 355

O'er all the palace a fictitious day;

V. 355. *Three vases heap'd with copious fires display
O'er all the Palace a fictitious day.*]

The word in the *Greek* is *λαμπτήρ*, or a vase which was plac'd upon a tripod, upon which the Antients burnt dry and oftentimes odoriferous wood, to give at once both perfume and light. *Eustatius* explains it by *χυτρόπους*, or a vessel rais'd on feet in the nature of an hearth. *Hesychius* explains *λαμπτήρ*, an hearth placed in the middle of the house or hall, on which they burnt dry wood with intermingled torches to enlighten it. It is strange that there is no mention of lamps, but only torches, in *Homer*; undoubtedly lamps were not yet in use in *Greece*, although much earlier found out by the *Hebrews*: Thus *Exod.* xxv. 6. oil is mention'd, and injoin'd to be used in giving light to the sanctuary.

From

From space to space the torch wide-beaming burns,
And sprightly damsels trim the rays by turns.

To whom the King: Ill suits your sex to stay
Alone with men! ye modest maids, away! 360

Go, with the Queen the spindle guide or cull
(The partners of her cares) the silver wool;

Be it my task the torches to supply
Ev'n till the morning lamp adorns the sky;

Ev'n till the morning, with unwearied care, 365
Sleepless I watch; for I have learn'd to bear.

Scornful they heard: *Melantbo*, fair and young,
(*Melantbo*, from the loins of *Dolius* sprung,
Who with the Queen her years an infant led,
With the soft fondness of a daughter bred) 370

Chiefly derides: regardless of the cares
Her Queen endures, polluted joys she shares
Nocturnal with *Eurymachus*! With eyes
That speak disdain, the wanton thus replies.

V. 359.

—— Ill suits your sex to stay
Alone with men! ye modest maids away!]

Homer is perpetually giving us lessons of decency and morality. It may be thought that this interlude between *Ulysses* and the damsels of *Penelope* is foreign to the action of the *Odyssey*; but in reality it is far from it: the Poet undertook to describe the disorders which the absence of a Prince occasions in his family; this passage is an instance of it; and *Homer* with good judgment makes these wantons declare their contempt of *Ulysses*, and their favour to their Suitors, that we may acknowledge the justice of their punishment in the subsequent parts of the *Odyssey*.

Oh! whither wanders thy distemper'd brain, 375
 Thou bold intruder on a princely train?
 Hence to the vagrant's rendezvous repair;
 Or shun in some black forge the midnight air.
 Proceeds this bolddeſs from a turn of ſoul,
 Or flows licentious from the copious bowl? 380
 Is it that vanquiſh'd *Irus* ſwells thy mind?
 A foe may meet thee of a braver kind,

Who

V. 377. *Hence to the vagrant's rendezvous repair ;
 Or shun in some black forge the midnight air.]*

I flatter my ſelf that I have given the true ſenſe of χαλκῆϊος δόμος, and λείσχη : In *Greece* the beggars in winter retir'd by night to public forges for their warmth, or to ſome rendezvous where they entertain'd themſelves as it were in a common aſſembly. *Euſtathius* explains λείσχη to be a publick place without any doors, where beggars were uſed to lodge. *Hefſychius* gives us ſeveral interpretations of the word, that it ſignifies an aſſembly, a converſation; it implies alſo public ſtoves or baths; and *Euſtathius* informs us from *Ariſtophanes*, that beggars uſed to take up their lodgings in the public baths, as well as in theſe places mentioned by *Homer*; χαλκῆϊος δόμος is an office of men that work in braſs. He further obſerves that theſe two places are uſed after the ſame manner in *Hefiod*.

Πὰρ δ' ἴθι χαλκείον θῶκον, καὶ ἐπ' ἀλῆα λείσχη
 ὦρῃ χειμερίῃ, ὁπότε κρύος ἀνερας εἶργον
 Ἰσχύνας. —

It may not be improper to obſerve, that πὰρ δ' ἴθι θῶκον χαλκείον is very ill tranſlated by *Accede Aeneam ſedem* in the *Latin* verſion; it ſhould be *fuge officinam Erariam*.

V. 381. *Is it that vanquiſh'd Irus ſwells thy mind?* The word in *Homer* is ἀλῆς, which is uſed in various places; ſometimes (obſerves *Plutarch* in his treatiſe upon reading Poems) it ſignifies being diſquieted in mind,

Ω;

Who shortning with a storm of blows thy stay,
Shall send thee howling all in blood away !

To whom with frowns : O impudent in wrong ! 385
'Thy Lord shall curb that insolence of tongue ;
Know to *Telemachus* I tell th' offence :

The scourge, the scourge shall lash thee into sense.

With conscious shame they hear the stern rebuke,
Nor longer durst sustain the sovereign look. 390

Then to the servile task the Monarch turns
His royal hands : Each torch refulgent burns
With added day : mean-while in museful mood,
Absorpt in thought, on vengeance fix'd he stood.
And now the Martial Maid, by deeper wrongs 395
To rouse *Ulysses*, points the Suitors tongues :

Scornful

Ὡς ἔφατ'· ἡ δ' ἄλυσσ' ἀπεβήσατο, τείρειτο δ' αἰνῶς.

In other places it implies an insolent joy, or boasting; and then he quotes this verse,

Ἡ δ' ἄλυσσ' ὅτι Ἴριον ἐνικήσας.

V. 395. And now the Martial Maid, by deeper wrongs
To rouse *Ulysses*, points the Suitors tongues.]

It may be thought very unjustifiable in *Homer*, to introduce *Minerva* exciting the Suitors to violence. *Dacier* defends the Poet by shewing that the sentiment is conformable to true Theology : and the all-wise Author of our being is pleas'd sometimes to harden the hearts of the wicked, (or rather to permit them to harden their own hearts) that they may fill up the measure of their crimes, and be ripe for judgment : Yet we are not to imagine, that any person is necessitated to be wicked : It is not the hardening the heart that originally makes

Scornful of age, to taunt the virtuous man,
Thoughtless and gay, *Eurymachus* began.

Hear me (he cries) confederates and friends !
Some God no doubt this stranger kindly sends ; 400
The shining baldness of his head survey,
It aids our torch-light, and reflects the ray.

Then

men impious, but they are first impious, and then they are delivered over to an hardness of heart.

But *Homer* may be justified another way ; and *Minerva* may be understood to act thus in favour of *Ulysses* : The Goddess of Wisdom insinuates the Suitors to insult that Hero, and hasten their own destruction.

V. 400. *Some God, no doubt, this stranger kindly sends.*] *Aristotle* affirms that *Homer* is the father of Poetry ; not only of the Epic, but also of the Dramatick ; that he taught how to write Tragedy in the *Iliad*, and Comedy by several short sketches in the *Odyssey*. *Eustathius* here remarks, that he likewise gave a model for Satyr, of which the *Cyclops* of *Euripides* still extant is an example ; (which is a satyric Poem founded upon the story of *Polypheme* in *Homer*.) I confess my eye is not sharp enough to see the dignity of these raileries ; and it may be thought that *Homer* is the father of another kind of Poetry, I mean the *Farce*, and that these low conceits are no way to be justified, but by being put into the mouths of the Suitors, persons of no dignity or character. *Longinus* brings such descriptions of the Suitors, as instances of the decay of *Homer*'s genius. When that declines (observes that Author) Poets commonly please themselves with painting Manners ; such is *Homer*'s description of the lives led by the Suitors in the Palace of *Ulysses* : for in reality all that description is a kind of Comedy, wherein the different characters of men are painted.

V. 401. *The shining baldness of his head survey,
It aids our torch-light, and reflects the ray.*]

This in *Dacier*'s judgment is a raillery purely satyrical ; it is drawn from the shining glass of an old man's bald head. But if this be purely satyrical, to be a satyrist is to be a bad man : To rally natural infirmities is inhumanity : Old age is venerable, and the bald head as well as the gray hair is an honour, and ought not to be the subject of

Then to the King that levell'd haughty *Troy*.
 Say, if large hire can tempt thee to employ
 Those hands in works? to tend the rural trade, 405
 To dress the walk, and form th' embow'ring shade.
 So food and rayment constant will I give:
 But idly thus thy soul prefers to live,
 And starve by strolling, not by work to thrive. }

To whom incens'd: Should we, O Prince, engage 410
 In rival tasks beneath the burning rage
 Of summer suns, were both constrain'd to wield,
 Foodless, the scythe along the burthen field;

Or

of raillery. I doubt not but *Homer* put it into the mouth of *Eury-machus* to make him more odious, and to shew us that the same man who invades his Prince's property, insults the stranger, and outrages the poor, pays no deference to old age, but is base enough to condemn what he ought to honour. Vice and folly are the province of Satyr, not human infirmity.

V. 412. — were both constrain'd to wield,
 Foodless, the scythe along the burthen field.]

I doubt not but such employments as these, now only suitable to low life, will seem mean to many Readers, and unworthy of the dignity of Epic Poetry: It is no defence to say that they are mention'd by a beggar, and therefore agreeable to his character: The words are addressed to a Prince, and suppose that a skill in such works was not unusual to persons of eminent stations; otherwise the challenge of *Ulysses* is ridiculously absurd. Who could forbear laughing, if he should hear one of our beggars challenge a Peer, to plow or mow with him all day without eating? The truth is, the greatest persons follow'd such employments without any diminution of their dignities; nay, a skill in such works as Agriculture was a glory even to a King: *Homer* here places it upon a level with military science, and the knowledge of the cultivation of the ground is equall'd to glory in war. In the preface to the Pastorals of *Virgil* (but not written

Or should we labour, while the plowshare wounds,
 With steers of equal strength, th' allotted grounds: 415
 Beneath my labours how thy wond'ring eyes
 Might see the fable field at once arise!

by Mr. Dryden) there is a passage that shews that the same simplicity of manners prevail'd amongst the Antient *Latins*, as amongst the antient *Greeks*: "It ought not (says that Author) to surprize
 " a modern writer, that Kings laid down their first rudiments of
 " government in tending their mute subjects, their herds and flocks:
 " Nor ought it to seem strange that the master of the horse to King
 " *Latinus* in the ninth *Æneid* was found in the homely employment
 " of cleaving blocks, when news of the first skirmish between the
 " *Trojans* and *Latins* was brought to him." This passage fully vindicates *Homer*, and shews that such employments were no dishonour to the greatest persons; but there are two errors in the quotation; it is not taken from the ninth, but the seventh *Æneid*; nor is *Tyrrheus*, who cleaves the blocks, master of the horse to King *Latinus*, but th^e intendant of his flocks; or as *Dryden* translates it,

Tyrrheus, chief ranger to the Latian King.

— *Tyrrheusque pater, cui regia parent
 Armenta, & late custodia credita campi.*

Tyrrheus is no otherwise a warrior, than as a deer under his charge, being kill'd, engages him in a quarrel, and he arms the rustics to encounter the *Trojans* who slew it.

— *vocat agmina Tyrrheus
 Quadrifidam quercum cuneis ut forte coactis
 Scindebat* —

*Tyrrheus, the foster-father of the beast,
 Then clench'd an hatchet in his horny fist;
 But held his hand from the descending stroke,
 And left his wedge within the cloven oak.*

'Tis true, tho' *Tyrrheus* was not master of the horse to the King, yet his office was a post of dignity, otherwise it had been very easy for *Virgil* to have given him a more noble employment.

Should

Should *Jove* dire war unloose, with spear and shield
And nodding helm, I tread th' ensanguin'd field,
Fierce in the van: Then wou'dst thou, wou'dst thou, say, 420
Misname me glutton in that glorious day?

No, thy ill-judging thoughts the brave disgrace;
'Tis thou injurious art, not I am base.

Proud, to seem brave among a coward train!

But know thou art not valorous, but vain. 425

Gods! should the stern *Ulysses* rise in might,
These gates would seem too narrow for thy flight.

While yet he speaks, *Eurymachus* replies,
With indignation flashing from his eyes.

Slave, I with justice might deserve the wrong, 430

Should I not punish that opprobrious tongue,

Irrev'rent to the Great, and uncontroul'd,

Art thou from wine, or innate folly, bold?

Perhaps, these outrages from *Irus* flow,

A worthless triumph o'er a worthless foe! 435

He said, and with full force a footstool threw:

Whirl'd from his arm with erring rage it flew;

Ulysses, cautious of the vengeful foe,

Stoops to the ground, and disappoints the blow.

Not so a youth who deals the goblet round, 440

Full on his shoulder it inflicts a wound,

Dash'd from his hand the sounding goblet flies,

He shrieks, he reels, he falls, and breathless lies.

Then wild uproar and clamour mounts the sky,
 'Till mutual thus the Peers indignant cry ; 445
 O had this stranger sunk to realms beneath,
 To the black realms of darkness and of death,
 Ere yet he trod these shores! to strife he draws
 Peer against Peer ; and 'what the weighty cause ?
 A vagabond ! for him the great destroy 450
 In vile ignoble jars, the feast of joy.

To whom the stern *Telemachus* arose !
 Gods ! what wild folly from the goblet flows ?
 Whence this ungarded openness of soul,
 But from the licence of the copious bowl ? 455
 Or heav'n delusion sends. But hence away ?
 Force I forbear, and without force obey.

Silent, abash'd, they hear the stern rebuke,
 'Till thus *Amphinomus* the silence broke.

True are his words, and he whom truth offends 460
 Not with *Telemachus*, but truth contends ;

V. 457. *Force I forbear, and without force obey.*] This is very artful in *Telemachus* ; he had spoken warmly in defence of *Ulysses*, and he apprehends lest he should have provoked the Suitors too far ; he therefore softens his expression, to avoid suspicions of a latent cause, why he interests himself so vigorously in vindication of a beggar, against the Princes of the country. Besides, too obstinate an opposition might have provoked the Suitors to have continued all night in the Palace, which would have hinder'd *Ulysses* and *Telemachus* from concerting their measures to bring about their destruction : *Telemachus* therefore to induce them to withdraw uses menaces, but menaces approaching to persuasion ; if he had used violence, matters must immediately have come to extremities.

Let not the hand of violence invade
The rev'rend stranger, or the spotless maid;
Retire we hence! but crown with rosy wine
The flowing goblet to the pow'rs divine; 465
Guard he his guest beneath whose roof he stands;
This justice, this the social right demands.

The Peers assent; the goblet *Mulius* crown'd
With purple juice, and bore in order round;
Each Peer successive his libation pours 470
To the blest Gods that fill th' aerial bow'rs;

Then

V. 470. *Each Peer successive his libation pours
To the blest Gods ———]*

We have already observed that libations were made to the Gods before and after meals; here we see the Suitors offer their libation before they retire to repose. We are not to ascribe this religious act to the piety of these debauchees, but to the customs of the times; they practise not true religion, but only the exteriors of it; they are not pious, but fashionable.

The action of this book is comprehended in a very short duration of time; it begins towards the close of the day, and ends at the time when the Suitors withdraw to repose; this is the evening and part of the night of the thirty-ninth day.

In general, this book is in the *Greek* very beautiful: The combat between *Irus* and *Ulysses* is naturally described; it is indeed between beggars, but yet not without dignity, it being almost of the same nature with the single combats practis'd amongst Heroes in their most solemn games; as is evident from that in the *Iliad*, at the funeral of *Patroclus*. I could wish *Homer* had not condescended to those low jests and mean railleries towards the conclusion: 'Tis true, they are not without effect, as they agree with the characters of the Suitors, and make *Ulysses* a spectator of the disorders of his own family, and provoke him to a speedy vengeance: But might not more serious provocations have been found out, such as might become the gravity and majesty of Epic Poetry? or if gaiety was essential to his characters, are quibbles so too? These may be thought to be of the same level with

Then swill'd with wine, with noise the crowds obey,
And rushing forth tumultuous reel away.

with those conceits which *Milton* puts into the mouth of the Devil, and which disgrace his Poem. But the dignity, the tenderness, and justness of the sentiments, in all the speeches of *Penelope*, more than atone for the low railleries of *Eurymachus*.





THE
NINETEENTH BOOK
OF THE
ODYSSEY.





The ARGUMENT.

The Discovery of Ulysses to Euryclea.

Ulysses and his son remove the weapons out of the Armory. Ulysses in conversation with Penelope gives a fictitious account of his adventures; then assures her he had formerly entertain'd her husband in Crete; and describes exactly his person and dress, affirms to have heard of him in Phæacia and Thesprotia, and that his return is certain, and within a month. He then goes to bathe, and is attended by Euryclea, who discovers him to be Ulysses by the scar upon his leg, which he formerly received in hunting the wild boar on Parnassus. The Poet inserts a digression, relating that accident, with all its particulars.

BRITISH



MUSEUM

THE





Discourse of Ulysses with Penelope, who does not know him again.



THE
NINETEENTH BOOK
OF THE
ODYSSEY.

CONSULTING secret with the blue-ey'd Maid,
Still in the dome divine *Ulysses* stay'd:
Revenge mature for act inflam'd his breast;
And thus the Son the fervent Sire address.

Instant

NOTES.

The Scene still continues in the Palace of *Ulysses*; but new persons are introduced to carry on the action, and diversify the story: This book opens with a repetition from the sixteenth; the Antients mark'd it with an Asterisk, without any Obelisk, to shew that it was here inserted with propriety: As we draw nearer the conclusion

of

Instant convey those steely stores of war 5
 To distant rooms, dispos'd with secret care :
 The cause demanded by the Suitor-train,
 To sooth their fears a specious reason feign :
 Say, since *Ulysses* left his natal coast,
 Obscene with smoke, their beamy lustre lost, 10
 His arms deform'd, the roof they won't adorn :
 From the glad walls inglorious lumber torn.
 Suggest, that *Jove* the peaceful thought inspir'd,
 Lest they by sight of swords to fury fir'd,
 Dishonest wounds, or violence of soul, 15
 Defame the bridal feast, and friendly bowl.

of the Poem, the repetitions are more frequent. *Virgil* has generally avoided them, and indeed it may be observed, that these two Poets differ in nothing more than the manner of their elocution: *Virgil* is full, but *Homer* even overflows; and this agrees with their general characters. *Homer* is like those Painters of whom *Apelles* used to complain, that they left nothing to be imagin'd by the spectator, and made too accurate representations; but *Virgil* is like *Timantes* in *Pliny*. *Timanti plurimum adfuit ingenii, in omnibus operibus ejus intelligitur plus semper quam pingitur*: and again, *ostendit etiam quæ occultat*.

Eustatbius observes, that the unexpected opportunity to remove the arms in the absence of the Suitors, occasions this repetition: In the sixteenth book *Ulysses* told *Telemachus* he would give a sign when he should make the removal, despairing of an opportunity to give a publick direction, without danger from the suitors; he therefore wisely lays hold of the present hour which happily favours his desires, and enjoins the arms to be remov'd immediately.

The

The Prince obedient to the sage command,
To *Euryclea* thus: The female band
In their apartments keep; secure the doors:
These swarthy arms among the covert stores 20
Are seemlier hid; my thoughtless youth they blame,
Imbrown'd with vapour of the smould'ring flame.

In happy hour, (pleas'd *Euryclea* cries)
Tutor'd by early woes, grow early wife!
Inspect with sharpen'd sight, and frugal care, 25
Your patrimonial wealth, a prudent heir.
But who the lighted taper will provide,
(The female train retir'd) your toils to guide?

Without infringing hospitable right,
This guest (he cry'd) shall bear the guiding light: 30
I cheer no lazy vagrants with repast;
They share the meal that earn it ere they taste.

He said; from female ken the strait secures
The purpos'd deed, and guards the bolted doors:
Auxiliar to his son, *Ulysses* bears 35
The plummy-crested helms, and pointed spears
With shields indented deep in glorious wars. }

V. 18. ——— the female band
In their apartments keep, &c.]

It is not without sufficient reason that *Telemachus* distrusts the maids; many of them were in the interest of the Suitors: it was therefore necessary to conceal the place to which the arms were convey'd, lest they should betray the secret. *Eustathius*.

Minerva

Minerva viewless on her charge attends,
 And with her golden lamp his toil befriends,
 Not such the sickly beams, which unsincere,
 Gild the gross vapour of this nether sphere!
 A present Deity the Prince confess'd,
 And rap'd with ecstacy the Sire address'd.

40

V. 38. *Minerva* ——— with her golden lamp ———] The office here ascrib'd to *Minerva* gave great offence to *Rapin*, and he censur'd it as mean, and unworthy of the Goddess; but *Eustatius* fully vindicates *Homer*; *Pallas* is here an allegorical Deity intended by the Poet to express the wisdom of *Ulysses*; he acts with as much prudence as if *Minerva* herself guided him in all his ways. We are to gather from this description, that *Ulysses* form'd all the actions of this night with the utmost wisdom, or according to the Greek proverb, ἐν νυκτὶ βυλῇ, the councils of this night were regulated with the exactest prudence and secrecy. *Spondanus* observes, that *Callimachus*, a statuary in *Athens*, made an image of *Minerva* according to this picture in *Homer*: She held a lamp of gold, which was fill'd with an oil of such an unwaisting nature, as not to want to be replenish'd in the space of a whole year. See lib. I. of *Pausanius*. *Dacier* judges, that tho' a lamp was unknown in the days of *Ulysses*, yet it might not be so in the days of *Homer*, and therefore he might speak of it; for instance, the trumpet was not known in the Trojan war, yet *Homer* mentions it, because it was used in his age. But this is no answer; for *Homer* does not say that the trumpet was used during the siege of *Troy*; if he had, he would have been guilty of a gross Anachronism, but he speaks of it by way of allusion, as a thing well known in his time. Here therefore the case is different, for *Ulysses* is the person who is suppos'd to make use of this lamp, and *Dacier* allows that it was unknown in his age, and consequently he ought not to use it at all. It may therefore perhaps be most probable, that *Callimachus* did not form his statue from this original; or if this be not allowed, that he fell into an error, and gave the Goddess a lamp instead of a torch.

I will only further add, that this office of *Minerva* may be vindicated from all meanness, by observing that it is not the bare act of carrying the torch which the Goddess here executes; she improves it into a Miracle; the whole Palace is enlighten'd with a celestial fire, and *Ulysses* and *Telmachus* gather full assurances of her favour and success from that miraculous illumination: this circumstance raises the description out of lowness into dignity.

What

What miracle thus dazzles with surprize!

Distinct in rows the radiant columns rise : 45

The walls where e'er my wound'ring fight I turn,

And roofs, amidst a blaze of glory burn!

Some visitant of pure ethereal race,

With his bright presence deigns the dome to grace.

Be calm, replies the Sire ; to none impart, 50

But oft revolve the vision in thy heart :

Celestials, mantl'd in excess of light,

Can visit unapproach'd by mortal sight.

Seek thou repose ; whilst here I sole remain,

T'explore the conduct of the female train : 55

The pensive Queen perchance desires to know

The series of my toils, to sooth her woe.

With tapers flaming day his train attends,

His bright alcove th' obsequious youth ascends :

V. 48 *Some visitant of pure ethereal race.*] *Eustatbius* gives us a twofold explication of the words,

Ἄντ' τοι δίκη ἐστὶ θεῶν

They imply either that the Goddess *Themis* descended; or that it is the custom of celestial powers to manifest themselves in such illuminations, without appearing visibly. The latter interpretation seems most natural, and makes the construction easy, whereas the other is scarce to be understood without supplying *ἀπὸ* before *θεῶν*: otherwise it must be allow'd, that the former opinion is not unhappy: *Ulysses* tells his son, that the Goddess of justice is sent by the Gods to assist him in taking vengeance on the Suitors: *Themis* is a very proper Deity to be introduc'd upon such an occasion, and shews that *Ulysses* proceeded upon the strictest rules of equity, in the distribution of his rewards and punishments. But the passage will not admit this sense, it being evidently *Pallas*, not *Themis*, who appears.

Soft

Soft slumb'rous shades his drooping eye-lids close, 60
 'Till on her eastern throne *Aurora* glows.

 Whilst, forming plans of death, *Ulysses* stay'd,
 In council secret with the Martial Maid;
 Attendant Nymphs in beauteous order wait
 The Queen, descending from her bow'r of state. 65
 Her cheeks the warmer blush of *Venus* wear,
 Chasten'd with coy *Diana's* penfive air.
 An ivory seat with silver ringlets grac'd,
 By fam'd *Icmalius* wrought, the menials plac'd:
 With ivory filver'd thick the foot-stool shone, 70
 O'er which the panther's various hide was thrown.
 The sovereign seat with graceful air she press'd;
 To different tasks their toil the Nymphs address'd:
 The golden goblets some, and some restor'd
 From stains of luxury the polish'd board: 75
 These to remove th' expiring embers came,
 While those with unctuous fir foment the flame.

 'Twas then *Melantho* with imperious mien
 Renew'd th' attack, incontinent of spleen:

V. 69. *By fam'd Icmalius wrought* ———] *Homer* in both his Poems takes all opportunities of celebrating the famous artisans of Antiquity; I doubt not but most of them were his particular friends, and to do them honour, he gave them place in his works, and render'd their names and his own gratitude immortal. We may likewise learn the nature of the noblest pieces of art in *Homer's* days, from his Poetry.

Avaunt,

Avant, she cry'd, offensive to my sight! 80

Deem not in ambush here to lurk by night,

Into the woman-state asquint to pry;

A day-devourer, and an ev'ning spy!

Vagrant begone! before this blazing brand

Shall urge —— and wav'd it hissing in her hand. 85

Th' insulted Heroe rous his wrathful eyes,

And, Why, so turbulent of soul? he cries;

Can these lean shrivel'd limbs unnerv'd with age,

These poor but honest rags, enkindle rage?

In crouds we wear the badge of hungry Fate, 90

And beg, degraded from superior state!

Constrain'd! a rent-charge on the rich I live;

Reduc'd to crave the good I once could give:

A Palace, wealth, and slaves I late possess'd,

And all that makes the Great be call'd the bless'd: 95

My gate, an emblem of my open soul,

Embrac'd the poor and dealt a bounteous dole.

Scorn not the sad reverse, injurious maid!

'Tis *Jove's* high will, and be his will obey'd!

V. 82. *Into the woman-state asquint to pry.*] This is the true reason why *Melantbo* is out of humour (says *Madam Dacier* :) She had some affairs upon her hands, which demanded no witnesses, meaning the vicious commerce between her and *Eurymachus*. Women never forgive their own sex a frailty. *Dacier* is undoubtedly in an error; *Eurymachus* in the end of the last book left the Palace, and therefore *Melantbo* could not speak out of any apprehensions of having a stop put to her affairs this night, by the presence of *Ulysses*.

Nor think thy self exempt: that rosy prime 100

Must share the general dome of with'ring time:

To some new channel soon, the changeful tide

Of royal grace th' offended Queen may guide;

And her lov'd Lord unplume thy tow'ring pride.

Or were he dead, 'tis wisdom to beware: 105

Sweet blooms the Prince beneath *Apollo's* care;

Your deeds with quick impartial eye surveys;

Potent to punish what he cannot praise.

Her keen reproach had reach'd the Sov'reign's ear;

Loquacious insolent! she cries, forbear: 110

To

V. 106. *Sweet blooms the Prince beneath Apollo's care.*] It may be ask'd why *Tele achus* is said to owe the preservation of his life to *Apollo*? *Eustatbius* answers, that he was call'd *Ὁ θεὸς κροτορόφος* by Antiquity; and that *Daphne* from being his favourite was named *κροθαλεία*: But perhaps that epithet was appropriated to *Apollo*, because all immature deaths in the male sex were ascribed to him, as they were to *Diana* in the female; it may therefore be said with great propriety that it is owing to the favour of *Apollo*, that *Telemachus* had not died an immature death, or that he was arriv'd to manhood: *Eustatbius* adds, that *Apollo* as he is the Sun, may be called the nourisher of all things that breathe, as well as of the inanimate creation; it is owing to his influence that every being comes to maturity, and in this sense likewise he may be called *Κροτορόφος*. What *Eustatbius* ascribes to *Daphne*, *Dacier* applies to *Diana*, and tells us, that she was called *Κροθαλεία*, and that the Antients celebrated a festival in her honour for the health of their infants.

V. 110. *Loquacious insolent!* ———] Were this place to be render'd literally, it would be thus, *Thou bold impudent bitch; δαρσαλὴν κύων ἀδδεις*. It is spoken by *Penelope*. In our age it is an expression so vulgar, as not to be utter'd in common conversation, much less in Epic Poetry: 'Tis true, it fully expresses the height of impudence, and in *Homer's* time it was no more mean, than

To thee the purpose of my soul I told
 Venial discourse unblam'd with him to hold.
 The storied labours of my wand'ring Lord,
 To sooth my grief he haply may record:
 Yet him, my guest, thy venom'd rage hath stung: 115
 Thy head shall pay the forfeit of thy tongue!
 But thou on whom my palace cares depend,
 Eurynomè, regard the stranger friend:

than calling a coward a *deer*, and both the expressions are joined together in the first of the *Iliad*.

Thou dog in forehead, but in heart a deer.

It is there spoken by *Achilles*: and in another place of the *Iliad* *Jupiter* applies it to his wife, and calls *Juno* an impudent bitch: a plain indication that the expression was not mean, as it is at this day, because it was used by the greatest of Heroes, and the supreme of Gods.

V. 116. *Thy head shall pay the forfeit of thy tongue!*] The expression in the *Greek* is remarkable.

——— Ὅ σῃ κεφαλῇ ἀναμάξεις.

which you shall wipe upon your own head, or as *Eustatbius* explains it, "a crime which you shall make to cleave to your own head:" a similar expression (adds the same Author) occurs in *Sophocles*.

——— κατὰ ληροῖσιν ἄρα
 Κηλίδας ἰξίμαξεν.

From whence it appears, that the blood that was found upon the sword was wip'd upon the head of the slain; an intimation that his own blood was fallen upon the head of the deceas'd, and the living were free from it. This is a very remarkable custom, and there are many expressions like it in the scriptures; namely *his blood be upon his own head*. It was customary amongst the *Romans* to wash their hands, in token of innocence and purity from blood: Thus the *Roman Governor* wash'd his hands, and said, *I am innocent of the blood of this just person*.

A feat soft spread with furry spoils prepare,
Due-distant for us both to speak, and hear. 120

The menial Fair obeys with duteous haste :
A feat adorn'd with furry spoils she plac'd :
Due-distant for discourse the Hero fate ;
When thus the Sov'reign from her chair of state :
Reveal, obsequious to my first demand, 125
Thy name, thy lineage, and thy natal land.

He thus : O Queen ! whose far-resounding fame,
Is bounded only by the starry frame,
Consummate pattern of imperial sway,
Whose pious rule a warlike race obey ! 130
In wavy gold thy summer vales are dress'd ;
Thy autumns bend with copious fruit oppress'd :
With flocks and herds each grassy plain is stor'd ;
And fish of ev'ry fin thy seas afford ;
Their affluent joys the grateful realms confess ; 135
And blest the Pow'r that still delights to bless.

V. 129. *Consummate pattern of imperial sway.*] Homer here gives an amiable picture of a mild and just Government : It is a truth certain and universal, where the subject enjoys the fruits of his industry, the earth will always be well cultivated, and bring forth in abundance ; the sea will furnish the land with plenty of fishes, and men will plant when they are sure to gather the fruits. It is the constant observation of all travellers, the worst situation under an easy government enjoys more plenty, and is fuller of inhabitants, than the best soil and happiest situation under an arbitrary power. This whole passage is very beautiful, and the more beautiful because the words proceed from the mouth of a King.

Gracious permit this pray'r, imperial Dame!
 Forbear to know my lineage, or my name:
 Urge not this breast to heave, these eyes to weep;
 In sweet oblivion let my sorrow sleep! 140
 My woes awak'd will violate your ear;
 And to this gay censorious train appear
 A winy vapour melting in a tear. }

Their gifts the Gods resum'd (the Queen rejoin'd)
 Exterior grace, and energy of mind; 145
 When the dear partner of my nuptial joy,
 Auxiliar troops combin'd, to conquer *Troy*.
 My Lord's protecting hand alone wou'd raise
 My drooping verdure, and extend my praise!
 Peers from the distant *Samian* shore resort; 150
 Here with *Dulichians* join'd, besiege the Court:
Zacynthus, green with ever-shady groves,
 And *Ithaca*, presumptuous boast their loves:
 Obtruding on my choice a second Lord,
 They press the *Hymenæan* rite abhor'd. 155
 Mis-rule thus mingling with domestic cares,
 I live regardless of my state-affairs:
 Receive no stranger-guest, no poor relieve;
 But ever for my Lord in secret grieve! —
 This art, instinct by some celestial pow'r, 160
 I try'd, elusive of the bridal hour:
 " Ye Peers I cry, who press to gain a heart,
 " Where dead *Ulysses* claims no future part;

" Rebate your loves, each rival suit suspend,
 " 'Till this funereal web my labours end: 165
 " Cease, till to good *Laertes* I bequeath
 " A pall of state, the ornament of death.
 " For when to Fate he bows, each *Grecian* dame
 " With just reproach were licens'd to defame;
 " Should He, long honour'd in supreme command, 170
 " Want the last duties of a daughter's hand.
 The fiction pleas'd! their loves I long elude;
 The night still ravell'd, what the day renew'd,
 Three years successful in my art conceal'd,
 My ineffectual fraud the fourth reveal'd: 175
 Befriended by my own domestic spies,
 The woof unwrought the Suitor-train surprize.
 From nuptial rites they now no more recede,
 And fear forbids to falsify the brede.
 My anxious parents urge a speedy choice, 180
 And to their suffrage gain the filial voice:
 For Rule mature, *Telemachus* deplores
 His dome dishonour'd, and exhausted stores——
 Bot stranger! as thy days seem full of fate,
 Divide discourse, in turn thy birth relate: 185
 Thy Port asserts thee of distinguish'd race:
 No poor un-father'd product of disgrace.
 Princess! he cries, renew'd by your command,
 The dear remembrance of my native land,

BOOK XIX. HOMER'S ODYSSEY. 195

Of secret grief unseals the fruitful source; 195

And tears repeat their long forgotten course!

So pays the wretch, whom fate constrains to roam,

The dues of nature to his natal home! —

But inward on my soul let sorrow prey;

Your sovereign Will my duty bids obey. 195

Crete awes the circling waves, a fruitful soil!

And ninety cities crown the sea-born Isle:

Mix'd

V. 196. &c. *Crete* —] It is not without a good reason that *Ulysses* is so particular in the Geography of *Crete*; he does it, that *Penelope* from the knowledge of the truth which he speaks concerning that Island, may be induc'd to give the readier credit to his succeeding fictions. In the *Iliad*, *Homer* calls *Crete* *ἑκατόμφολις*, or the Island with an hundred cities; *lib.* 2.

Crete's hundred cities pour forth all her sons.

Here he affirms it to have no more than ninety. *Strabo* is very full upon this difficulty, *lib.* 10. *Ephorus* (says that Author) judges that ten cities were built by the *Dorians* after the *Trojan* war, under *Alibæmenes*; and therefore *Ulysses* here mentions *Crete* as having only ninety: But this opinion carries no probability. Others affirm, that ten cities were demolished by the enemies of *Idomeneus*; but this is no more than a conjecture: The truth is, *Homer* does not affirm that there were an hundred cities in the time of the war with *Troy*, but in his own age; (for the Poet in that place speaks in his own person) if he had put the words into the mouth of any one who had liv'd in the time of the war, he would not have call'd it the Isle of the hundred, but ninety cities, according to this description of *Ulysses*; it being very improbable, that ten of the *Cretan* cities should be destroy'd, either during the war, or after the return of *Idomeneus*; for *Homer* himself testifies that he return'd safe to *Crete* with all his soldiers, *lib.* 3. of the *Odyssey*.

*And those whom Idomen from Ilion's plain
Had led, securely cross'd the dreadful main.*

Mix'd with her genuine sons, adopted names

In various tongues avow their various claims :

Cydonians

And therefore he had sufficient forces to defend his country: But tho' we allow that those ten cities had been destroy'd after his return, yet how could *Ulysses* come to the knowledge of it, having neither been in *Crete*, nor met with any *Cretan* to inform him in all his voyages? It is therefore probable that in the time of the *Trojan* war *Crete* had no more than ninety cities, but an hundred in the days of *Homer*: and this fully reconciles the *Iliad* with the *Odyssey*; in the *Odyssey* it is *Ulysses* that speaks, in the *Iliad*, *Homer*.

Virgil speaks of *Crete* after the manner of *Homer*.

*Crete Jovis magni medio jacet insula ponto,
Centum urbes habitant magnas, uberrima regna.*

The other ten cities were built by the *Dorians* (as *Ephorus* writes) under *Alibornes*.

V. 199. In various tongues —] The meaning of this is, that the natural inhabitants of *Crete* were mix'd with strangers who had settled in the Island; or as some imagine (says *Eusebius*) *Ulysses* speaks thus out of fear, lest *Penelope* should discover him not to be a native of *Crete* from his wrong pronunciation of the language of the *Cretans*. We may gather from *Strabo*, that the *Dorians* inhabited the eastern parts, the *Cydonians* the western, the *Eteo-Cretans* the southern, and the rest of the nation being most powerful, possess the plain country lying toward the north: The *Eteo-Cretans*, that is, the true *Cretans*, were the original inhabitants of the Island, and probably also the *Cydonians*. There is some difficulty in the word *τριχάϊκες*. *Andron* the Historian (continues *Strabo*) affirms, that the *Dorians* who lived near *Parnassus* planted a colony in *Crete*, and built three cities, and from thence called themselves *τριχάϊκες*, *quasi tripartiti*. But *Strabo* rejects this opinion of *Andron*, for these *Dorians* possess four cities, and their country was called *τρίκρατος*; he therefore believes them to have taken that name from a triple crest, or from having them adorned with hair after the manner of a plumage, from *τριχες* signifying *hair*. But perhaps *Strabo* is in a mistake, for *Thucydides*, lib. 1. p. 107. and *Diodorus*, lib. 11. p. 60. confirm the opinion of *Andron*. The words of *Strabo* have given great trouble to the Commentators, and they ingenuously confess they cannot understand them. The expression is *τριχίνες λόφους ἰφαμίλους*: The difficulty lies in *ἰφαμίλους*; but if we read the sentence

Cydonians dreadful with the bended yew, 200

And bold *Pelafgi* boast a native's due:

The *Dorians*, plum'd amid the files of war,

Her foodful glebe with fierce *Achaïans* share;

Cnossus, her capital of high command;

Where sceptred *Minos* with impartial hand. 205

Divided Right; each ninth revolving year

By *Jove* receiv'd, in council to confer.

His

sentence thus, all will be plain, *τρίχινες λόφους, ἢ ἱφάμιλλας*, that is, crests adorn'd with hair, or something like it, from *ἱφάμιλλος*, *equalis*. *Dacier*.

V. 206. ——— Each ninth revolving year, &c.] This *Minos* King of *Crete* was an excellent lawgiver; and as *Epchorus* writes, (says *Strabo*) to give his laws the greater veneration he used to descend into a cave sacred to *Jupiter*, and pretend that he had there receiv'd them from the mouth of that Deity; this is the reason why *Homer* tells us he convers'd with *Jupiter*. Thus also *Numa Pompilius* boasted of the same favour from *Ageria*, to make his decrees to be receiv'd by the *Romans*. The only difficulty is in the word *ἑνῶμος*; and it has been generally believ'd to imply, that *Minos* continued in the cave of *Jupiter* nine whole years: but *Cassaubon* remarks that it never signifies nine years, but every ninth year; as *τρίαιτος* does not mean three days, but the third day: and this agrees exactly with the History of *Minos*, (see *Valerius Maximus*, lib. 1. cap. 2.) who was accustomed to review and rectify all his laws every ninth year. *Plato* quotes this passage in his piece, entitled *Minos*, and puts this last observation beyond all dispute: "*Homer* tells us (says that Author) that *Minos* convers'd with *Jupiter* every ninth year, *ἐν ἅτῳ ἔτει*, and went to be instructed by him as a scholar by a master;" and a little lower he adds, *ἱφάμιλλας δὲ ἐν ἅτῳ ἔτει εἰς ἄστρον διδὼς ὁ Μίνως*, &c. that is, "he went in to the cave of *Jupiter*, to learn new laws, or to reform the old which he had received in the former period," *τῇ προτέρᾳ ἐν ἁλώσει*. This *Minos* was the most just of all mankind, and for this reason was supposed to be made one of the infernal judges. *Plutarch* in the life of *Demetrius* makes a fine remark upon this descrip-

His son *Deucalion* bore successive sway ;
 His son, who gave me first to view the day !
 The royal bed an elder issue blest,
Idomeneus, whom *Ilian* fields attest
 Of matchless deed : untrain'd to martial toil
 I liv'd inglorious in my native Isle,
 Studios of peace ; and *Æthen* is my name.
 'Twas then to *Crete* the great *Ulysses* came ;

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tion of *Minos* ; “ *Homer* (says he) has not honour'd with the glorious title of the Disciple of *Jupiter*, the greatest warrior or oppressor, or a renown'd tyrant ; but the man famous for his justice and probity, a legislator, and a benefactor to mankind. *Dacier*.

V. 207. *By Jove receiv'd, in council to confer.*] The word in the Greek is *δαριτής*, and *Plato* fully explains it in his *Minos* ; *δαρις* is the discourse, *δαριτής* the person who discourses ; *ὁ συνεσιастής ἐν λόγοις* : others (continues *Plato*) understand it to signify the guest of *Jupiter*, *συμπότης*, *συμπαιστής*, a person that was admitted to the table of *Jupiter*, or a partaker in his diversions ; but the falsity of this opinion (adds he) will sufficiently appear, if we remember, that of all the *Greeks*, the *Cretans* and *Lacedæmonians*, who learn'd it from them, alone abstain from computations, and diversions arising from them ; and in particular this is one of the laws of *Minos* enacted in *Crete*, *μὴ συμπίνειν ἀλλήλους εἰς μέθην*, commanding the *Cretans* not to drink in their entertainments to excess. Thus far *Dacier* ; to which I shall add that this remark of *Plato* may perhaps contribute greatly to the glory of *Minos*, but gives little honour to *Jupiter* ; it insinuates that a person who drinks with that Deity, might endanger his sobriety ; otherwise to be admitted to the table of *Jupiter* is an instance of favour and familiarity, and would have been an honour to *Minos*. *Horace* is of this opinion, for speaking of *Tantalus*, lib. 1. *Carm.* he mentions it as a peculiar testimony of favour ;

Occidit & Pelopis genitor, conviva decorum.

That is, according to *Homer*'s expression, *δαίτῃ συνεσιастής* or *συμπότης*.

For

For elemental war, and wintry *Jove*,
 From *Malea*'s guffy cape his navy drove
 To bright *Lucina*'s fane; the shelly coast
 Where loud *Amnisus* in the deep is lost.
 His vessels moor'd, (an incommodious port!) 220
 The Hero speeded to the *Cnossian* court:
 Ardent the partner of his arms to find;
 In leagues of long commutual friendship join'd.
 Vain hope! ten suns had warm'd the western strand,
 Since my brave brother with his *Cretan* band 225
 Had sail'd for *Troy*: but to the genial feast
 My honour'd roof receiv'd the royal guest:
 Beeves for his train the *Cnossian* Peers assign,
 A public treat, with jars of gen'rous wine.

V. 218. *To bright Lucina's fane* ———] *Strabo* informs us that upon the *Amnisus* there is a cave sacred to *Ilithya*, or *Lucina*, who presides over child-birth. The reason given by *Eustatbius* why the Poet places the cave by that river is too frivolous to be recited: It is probable that it was call'd the cave of *Ilithya*, because some great Lady had made use of it, upon an occasion in which women invoke the assistance of that Goddess; or perhaps because water is one of the great principles of generation, the temple of *Lucina* could not be placed in a more proper situation, than upon the banks of a river, and close by the sea. *Dacier*.

V. 228. *Beeves for his train the Cnossian Peers assign,*
A public treat ———]

It was not to be expected, and indeed it was almost impossible that one person should entertain *Ulysses* and his whole fleet, which consisted of twelve vessels. This passage therefore gives us a remarkable custom of Antiquity, which was, that when any person with too great a number of attendants arrived in other countries, the Prince receiv'd the chief personage and his particular friends, and the rest were entertain'd at the publick expence. *Dacier*.

Twelve days, while *Boreas* vex'd th' aerial space, 230

My hospitable dome he deign'd to grace :

And when the north had ceas'd the stormy roar,

He wing'd his voyage to the *Pbrygian* shore.

Thus the fam'd Hero, perfected in wiles,

With fair similitude of truth beguiles 235

The Queen's attentive ear : dissolv'd in woe,

From her bright eyes the tears unbounded flow.

As snows collected on the mountain freeze ;

When milder regions breathe a vernal breeze,

The

V. 235. *With fair similitude of truth beguiles.*] The word in the Greek is ἴσκειν, which has been usually interpreted to be the same with ἴσχει, but those that speak with more exactness derive it from ἴσκει, ἴσκαζεν, ἀπεικονίζων πρὸς ἀλήθειαν, that is, he accommodated and adapted his fictions to probability or truth; and *Hesychius* explains the same word by ἰσάζειν, ὁμοιωῖν: *Horace* almost literally translates this verse.

Atque ita mentitur, sic veris falsa remiscet,

Primo ne medium, medio ne discrepat imum.

And indeed in this line the whole art of an Epic Poem is comprehended, which is a mixture of truths and fictions, but fictions conformable to verity; or to speak in the language of a Critic, the fable of the Epic Poem should be both probable and marvellous; astonishing, yet credible; if it be only credible, it differs in nothing from History; if only marvellous, it is no better than a Romance. The great secret therefore of an Epic Writer is to produce in the Reader's mind at the same time both belief and astonishment; and this is here perform'd by *Ulysses*.

Dacier sur l' Aristote.

V. 238. *As snows collected, &c.*] It is not easy to take the point of this simile. *Monf. Perault* grievously mistakes it: "The description (says he) which *Homer* gives us of the sorrow of *Penelope*

The fleecy pile obeys the whisp'ring gales, 240
 Ends in a stream, and murmurs thro' the vales :
 So, melted with the pleasing tale he told,
 Down her fair cheek the copious torrent roll'd :
 She to her present Lord laments him lost,
 And views that object which she wants the most ! 245

" is very unaccountable ; her body melted like snow upon an high mountain, when the east wind melts it, and the snow thus melted fills the rivers ; thus it was that the fair cheeks of *Penelope* melted." This, says *Perauld*, is translated word for word. But in reality it resembles *Homer* in nothing but the repetition of the word *melted*, or *τήκετο*, which in modern languages is burthensome to the ear, but not in the *Greek* ; for the word differs from it self according to its different formation, almost as much as a new one, and gives a distant sound ; for instance, *τήκετο*, *τηκομένης*, *κατέτηξεν* : Whereas there is almost an identity of sound in *melt*, *melted*, or *melting* ; or in the *French*, *liquifie*, *liquifiée*, *liquifioient*. Neither has *Perauld* entered into the sense of the comparison : *τήκετο* *χρῶς* is only a figurative hyperbole, as when we say a person is *consum'd* or *wasted* with grief ; or perhaps *τήκω* signifies no more than *humectō*, as *ταχέρος* *humidus*. In reality it is the Quantity of tears that is intended to be represented, and the simile is thus to be understood : The snows heap'd upon the mountains by the cold west wind, are the sorrows accumulated in the soul of *Penelope* ; the warm eastern wind, which dissolves these snows, is the recital of *Ulysses*, which melts those sorrows into tears and makes them flow. When *Agamemnon* weeps, in the ninth of the *Iliad*, his tears are compared to a fountain of water falling from a rock ; but women being more profuse of tears, those of *Penelope* are here compared to a river.

V. 244. *She to her present Lord laments him lost.*] *Dacier* observes that this is added by *Homer* not for our information, for we already know it ; but because it is a reflection which must necessarily occur to every Reader : It is a thing extraordinary to lament a person present, as if he were absolutely lost ; and we reap a double satisfaction from the relation, by observing the behaviour of *Penelope* towards *Ulysses*, and of *Ulysses* towards *Penelope* ; while he is at the same time in one sense both absent and present.

With'ring at heart to see the weeping Fair,
 His eyes look stern, and cast a gloomy stare;
 Of horn the stiff relentless balls appear,
 Or globes of iron fix'd in either sphere;
 Firm wisdom interdicts the soft'ning tear.

250

V. 247. *His eyes look stern, and cast a gloomy stare.*] There is a beautiful contrast between *Ulysses* and *Penelope*; *Penelope* indulges her passion for *Ulysses*; *Ulysses* restrains his for *Penelope*: the picture of *Ulysses* is drawn to the life, he is assaulted at once with several passions, astonishment and admiration on the one side, and compassion and a desire to comfort *Penelope* on the other; these passions being in an equal ballance, and exerting an equal force, he remains fix'd, like a wave driven by contrary winds, and yields to neither of their impulses; it is thus *Ulysses* continues in a steady admiration, as it he had lost all thought. This passage is too beautiful not to have been explain'd by the Antients; *Plutarch* quotes it as an instance of the command a wise man ought to have over his passions. "*Ulysses* who was the most eloquent, yet was the most silent of men, all his faculties were obedient, and subject to reason, he commanded his eye not to weep, his tongue not to speak, and his very heart not to pant or tremble: His reason influenc'd even his inward motions, and subdued the very blood and vital spirit." And in his treatise of Moral Virtues, he again quotes these verses; "*Ulysses* had completely subjected all his faculties to right reason, and he held even his spirits, his blood, and his tears under the government of his judgment." *Virgil* paints *Dido* in the infernal shades almost in the same colours with *Ulysses*:

*Illa solo fixos oculos averſa tenebat,
 Nec magis incepto vultum ſermone movetur
 Quàm ſi dura ſilex, aut ſet Marpeſia cautes.*

V. 248. *Of horn the stiff relentless balls appear.*] *Eustatbius* informs us, that *Homer* apply'd this image of horny, or *xapaxvndas*, to the eye, because one of the coats of it is said to be of an horny substance; but this is merely fanciful: if another tunic of the eye had been *stern*, there might have been some ground for the allusion; for *Homer* joins both of them in the illustration, and only meant to represent the steadfastness of the eye of *Ulysses*, in this affecting interview.

A speech.

A speechless interval of grief ensues,
'Till thus the Queen the tender theme renews.

Stranger! that e'er thy hospitable roof
Ulysses grac'd, confirm by faithful proof:
Delineate to my view my warlike Lord, 255
His form, his habit, and his train record.

'Tis hard, he cries, to bring to sudden fight
Ideas that have wing'd their distant flight:
Rare on the mind those images are trac'd,
Whose footsteps twenty winters have defac'd: 260
But what I can, receive. ——— In ample mode,
A robe of military purple flow'd.

O'er

V. 262, &c. *A robe of military purple, &c.*] This is a remarkable passage, and gives us an exact description of the habit of a King in the days of *Homer*; or perhaps still earlier in the days of *Ulysses*. Purple seems antiently to have been appropriated to Kings, and to them on whom they bestow'd it; thus *Judges* viii. 26. the sacred Historian mentions purple rayment that was on the Kings of *Midian*. Thus *Esdras* viii. 15. a garment of fine linen and purple is given to a favourite by King *Abasuerus*; and 1 *Maccabees* xliii. the *Jews* made a decree, that *Simon* should wear purple and gold, and that none of the people should wear purple or a buckle of gold without his permission, in token that he was the chief magistrate of the *Jews*; thus also *Mac.* x. 89. *Alexander* sent *Jonathan* a buckle of gold, as the use is to be given to such as are of the King's blood. *Ulysses* is here dress'd much after the same manner; he wears purple, and a buckle or clasp of gold, as a sign of his regality. But what I would chiefly observe is, that the art of embroidery was known in those early ages, nay perhaps was in greater perfection than at this day; the embroidery was of divers colours, as we may gather from the epithet apply'd to the fawn, *ποικίλον*. Some persons indeed tell us, that this was inwoven into the cloth, and was made in the loom, but the words of *Homer* will admit of the other interpretation, and it is evident that embroidery was known amongst the Orientals in the

O'er all his frame: illustrious on his breast,
 The double clasping gold the King confest,
 In the rich woof a hound Mosaic drawn 265
 Bore on full stretch, and seiz'd a dappl'd fawn:
 Deep in the neck his fangs indent their hold;
 They pant, and struggle in the moving gold.
 Fine as a filmy web beneath it shon
 A vest, that dazzl'd like a cloudless sun: 270
 The female train who round him throng'd to gaze,
 In silent wonder sigh'd unwilling praise.
 A sabre, when the warrior press'd to part,
 I gave, enamel'd with Vulcanian art:
 A mantle purple-ting'd, and radiant vest, 275
 Dimension'd equal to his size, express
 Affection grateful to my honour'd guest.

the age of Ulysses, from Judges v. 30. Have they not sped? have they not divided the prey, to Sisera a prey of divers colours, a prey of divers colours of needle-work, of divers colours of needle-work on both sides, meet for the necks of them that take the spoil? Here is evidently mention made of embroidery; and perhaps such was this robe of Ulysses; but however this be, it is manifest that all manner of creatures were figur'd upon the habit of great personages, and that those creatures were in-wrought so naturally as to seem to be alive.

V. 275. ——— radiant vest,

Dimension'd equal to his size ———

It may be ask'd what is the meaning of the *τερμώεσσα χιτών* here mention'd by Ulysses? Eustathius explains it by *σὺμμετρος*, that is, neither too long nor too short, too wide or too scanty, but exactly corresponding to the make of the body. Hesiod uses the same word in the same sense; and Hesychius interprets it in the same manner, *Εὐμετρον, καὶ μέγας τῶν ποδῶν τετραλιζόμενον*. Dacier.

A fav'rite

BOOK XIX. HOMER'S ODYSSEY. 205

A fav'rite herald in his train I knew,
His visage solemn sad, of fable hue :
Short woolly curls o'erflec'd his bending head, 280
O'er which a promontory-shoulder spread :
Eurybates ! in whose large soul alone
Ulysses view'd an image of his own.

His speech the tempest of her grief restor'd
In all he told she recogniz'd her Lord : 285
But when the storm was spent in plenteous show'rs,
A pause inspiriting her languish'd pow'rs,
O thou, she cry'd, whom first inclement fate
Made welcome to my hospitable gate ;
With all thy wants the name of poor shall end ; 290
Henceforth live honour'd, my domestic friend !
The vest much envy'd on your native coast,
And regal robe with figur'd gold embost,
In happier hours my artful hand employ'd,
When my lov'd Lord this blissful bow'r enjoy'd : 295
The fall of *Troy* erroneous and forlorn
Doom'd to survive, and never to return !

V. 278. *A fav'rite herald* ———] This is very artful in *Ulysses* : *Penelope* had ask'd what kind of person her husband was ; *Ulysses* fears to give a description of himself, lest by drawing the copy like the original now before the eyes of *Penelope*, she should discover him to be *Ulysses* : He therefore diverts the enquiry, yet at the same time satisfies her curiosity, by adding a new circumstance to confirm his veracity by describing his attendant and Herald *Eurybates*. *Dacier*.

Then

Then he, with pity touch'd: O Royal Dame!
 Your ever-anxious mind, and beauteous frame,
 From the devouring rage of grief reclaim. 300
 E not the fondness of your soul reprove
 For such a Lord! who crown'd your virgin love
 With the dear blessing of a fair increase;
 Himself adorn'd with more than mortal grace:
 Yet while I speak, the mighty woe suspend; 305
 Truth forms my tale; to pleasing truth attend.
 The royal object of your dearest care,
 Breathes in no distant clime the vital air:
 In rich *Thesprotia*, and the nearer bound
 Of *Thessaly*, his name I heard renown'd: 310
 Without retinue, to that friendly shore
 Welcom'd with gifts of price, a sumless store!
 His sacrilegious train, who dar'd to prey,
 On herds devoted to the God of day,
 Were doom'd by *Jove*, and *Phœbus*' just decree, 315
 To perish in the rough *Trinacrian* sea.
 To better fate the blameless Chief ordain'd,
 A floating fragment of the wreck regain'd,
 And rode the storm: 'till by the billows tost,
 He landed on the fair *Phœacian* coast 320
 That race who emulate the life of Gods,
 Receive him joyous to their blest abodes:

Large gifts confer, a ready sail command,
 To speed his voyage to the Grecian strand.
 But your wife Lord, (in whose capacious soul 325
 High schemes of pow'r in just succession rous'd)
 His *Ithaca* refus'd from fav'ring Fate,
 'Till copious wealth might guard his regal state.
Phedon the fact affirm'd, whose sov'reign sway
Theſprotian tribes, a duteous race, obey: 330
 And bade the Gods this added truth attest,
 (While pure libations crown'd the genial feast)
 That anchor'd in his port the vessels stand,
 To waft the Heroe to his natal land.

V. 327. His *Ithaca* refus'd from fav'ring Fate,
 'Till copious wealth might guard his regal state. I

Ulyſſes amass'd great riches by being driven from country to country: Every Prince where he arrived made him great presents, according to the laudable customs of hospitality in former ages. The word in the Greek (observes *Dacier*), is ἀγροπλῆξις, it is borrow'd from beggars, who by strolling from place to place get their livelihood; and hence it was made use of simply, to amass, or make collections. *Hesychius* explains it by σιτοπλῆξις, ποταμῶν, ἱστῆξις; in which words there are two errors, and it is manifest they are corrupted: Monsieur *le Fevre* reads πλοπλῆξις, ἀγροπλῆξις. *Dacier*.

We may observe that *Ulyſſes* gives himself great commendations thro' this whole interview; he calls himself δῖος Ὀδυσσεύς, and says, that there were few men in the world like him; that he was θεοῖς ἰσάμενος, or like the Gods: This is not a sign of vanity or ostentation, since *Ulyſſes* speaks in the character of a stranger: He must therefore speak in the same manner as a stranger would have spoke; that is, with honour of *Ulyſſes*, to ingratiate himself with *Penelope*. Besides, this conduct conduces to persuade *Penelope*, that he is the person he pretends to be, and by the consequence contributes to prevent a discovery.

I for

I for *Dulichium* urge the wat'ry way, 335

But first the *Ulyssæan* wealth survey :

So rich the value of a store so vast

Demands the pomp of centuries to waste !

The darling object of your royal love,

Was journey'd thence to *Dodonean Jove* ; 340

By the sure precept of the sylvan shrine,

To form the conduct of his great design :

Irresolute of soul, his state to shrowd

In dark disguise, or come, a King avow'd ?

Thus lives your Lord ; nor longer doom'd to roam : 345

Soon will he grace this dear paternal dome.

By *Jove*, the source of good, supreme in pow'r !

By the blest genius of this friendly bow'r !

I ratify my speech ; before the sun

His annual longitude of heav'n shall run ; 350

When the pale Empress of yon' starry train

In the next month renews her faded wane,

Ulysses will assert his rightful reign. }

What thanks ! what boon ! reply'd the Queen, are due,

When time shall prove the storied blessing true : 355

My Lord's return shou'd fate no more retard,

Envy shall sicken at thy vast reward.

But my prophetic fears, alas ! presage,

The wounds of Destiny's relentless rage

I long must weep ! nor will *Ulysses* come, 360

With royal gifts to send you honour'd home ! —

Your other task, ye menial train, forbear :
 Now wash the stranger, and the bed prepare ;
 With splendid palls the downy fleece adorn :
 Up-rising early with the purple morn, 365
 His sinews shrunk with age, and stiff with toil,
 In the warm bath foment with fragrant oil.
 Then with *Telemachus* the social feast
 Partaking free, my sole invited guest ;
 Whoe'er neglects to pay distinction due, 370
 The breach of hospitable right may rue.
 The vulgar of my sex I most exceed
 In real fame, when most humane my deed :

V. 363. *Now wash the stranger, &c.*] This was one of the first rites of hospitality observed towards strangers, amongst the Antients; the Scriptures abound with instances of it: *Abraham* offers water to wash the feet of the Angels whom he mistook for strangers, &c. There was also a bath for the stranger, but this seems to have been a greater honour (as *Dacier* observes) than that of washing the feet; this may be gather'd from the manner in which it was perform'd; the daughters of the family, even young Princesses, assisted at the bath; but the washing the feet was an office committed to servants: Thus the daughter of *Nestor* in the third *Odyssey* bath'd *Telemachus*, but *Ulysses* being disguis'd like a beggar, *Euryclea* washes his feet. This agrees exactly with another passage of scripture; when *David* sent to ask *Abigail* to wife, 1 Sam. xxv. 41. she made answer, *Let thine handmaid be a servant to wash the feet of the servants of my Lord.* My memory fails me, if there be any other passage, either in the *Iliad* or *Odyssey*, where this practice of washing the feet is directly mention'd; the reason is, this was an office perform'd only to inferior persons; the bath was for Heroes and Kings. Now both *Homer's* Poems are fill'd with the characters of such personages, and therefore there was no room to mention it in other places: 'tis true, the word here is ἀποτίναξις, and does not necessarily imply the washing of the feet, but washing in general: yet here it is to be understood of the feet, for *Euryclea* in the act of washing them discovers this stranger to be *Ulysses*.

And

And vainly to the praise of Queen aspire,
 If, stranger ! I permit that mean attire, 375
 Beneath the feastful bow'r. A narrow space
 Confines the circle of our destin'd race ;
 'Tis ours, with good the scanty round to grace. }
 Those who to cruel wrong their state abuse,
 Dreaded in life, the mutter'd curse pursues ; 380
 By death dis-rob'd of all their savage pow'rs,
 Then, licens'd rage her hateful prey devours.
 But he whose in-born worth his acts commend,
 Of gentle soul, to human race a friend ;
 The wretched he relieves diffuse his fame, 385
 And distant tongues extoll the patron-name.
 Princess, he cry'd, in vain your bounties flow
 On me, confirm'd, and obstinate in woe,
 When my lov'd Crete receiv'd my final view,
 And from my weeping eyes her cliffs withdrew ; 390
 These tatter'd weeds (my decent robe resign'd)
 I chose, the livery of a woful mind !

V. 376. ——— A narrow space

Confines the circle of our destin'd race.]

The sense is here cut short, and Homer, like a good Painter, leaves something to be supply'd by the Reader's imagination. Life is short (says Penelope) we ought therefore to employ it in doing good. The motive indeed which she uses, is not intirely conformable to true Theology ; she here proposes glory as the sole aim of doing virtuous actions ; tho' in other places Homer plainly asserts, that we ought to act with piety to please the Gods. Dacier.

Nor

Nor will my heart-corroding cares abate
 With splendid palls, and canopies of state:
 Low-couch'd on earth, the gift of sleep I scorn, 395
 And catch the glances of the waking morn.
 The delicacy of your courtly train
 To wash a wretched wand'rer wou'd disdain;
 But if, in tract of long experience try'd,
 And sad similitude of woes ally'd, 400

Some

V. 399. *But if, in tract of long experience, &c.*] I will have an old woman to wash me (says *Ulysses*). The reason of this request is not evident at first view; but *Eustathius* explains it by shewing that *Ulysses* acts thus to avoid the insults and contempt of the younger damsels of *Penelope*, who had sufficiently outrag'd him in this and the preceding book; they would think themselves degraded by performing such an office to a beggar. *Eustathius* remarks, that some ancient Critics rejected three verses here: It is absurd, say they, that *Ulysses* should chuse *Euryclea* for this office, who was the only person who could discover him, and ruin his designs; he knew she was acquainted with the wound that afterwards discovers him: But the truth is, *Ulysses* knew *Euryclea* to be a person of wisdom, and he was in hopes to draw her over to his interest, and make use of her in his affairs in the future parts of the *Odyssey*; and this he does upon many important occasions, in particular in looking up the Palace at the time of the battle between him and the Suitors; so that by her means he prevents the report of that great incident from being carried to their partizans abroad: here therefore he artfully brings it about, that *Euryclea* should be assign'd to this office, not only to avoid the insults of the other females, but to make use of her faithfulness and wisdom to carry on his designs, and make the way more easy to the Suitors Destruction. The choice therefore was prudent; she was aged, and acquainted with human miseries, not only by reason of her age, but had herself suffer'd in all the afflictions of *Penelope* and *Telemachus*; we find she is described as a mother to the whole family, and she all along adopts the afflictions of it: *Eustathius* therefore may perhaps be mistaken when he asserts this to be an instance of ill counsels crown'd with good success. But then it may be ask'd, if *Euryclea* was a person of such wisdom and fidelity, why does

Some wretch reluctant views aerial light,
To her mean hand assign the friendly rite.

¶ Pleas'd with his wife reply, the Queen rejoin'd:

Such gentle manners, and so sage a mind,
In all who grac'd this hospitable bow'r 405
I ne'er discern'd, before this social hour.

Such servant as your humble choice requires,
To light receiv'd the Lord of my desires,
New from the birth: and with a mother's hand

His tender bloom to manly growth sustain'd: 410

Of matchless prudence, and a duteous mind;

Though now to life's extremest verge declin'd,

Of strength superior to the toil assign'd. 415

Rise, *Euryclea*! with officious care

For the poor friend the cleansing bath prepare: 420

This debt his correspondent fortunes claim,

Too like *Ulysses*, and perhaps the same!

Thus, old with woes my fancy paints him now!

For age untimely marks the careful brow.

Instant obsequious to the mild command, 425

Sad *Euryclea* rose: with trembling hand

does not *Ulysses* trust her with the secret of his return? The reason is plain, it would not only have been contrary to his cautious nature, but a breach of all decency to trust himself to *Euryclea*, and not to *Penelope*; this would in some measure have rais'd the character of the servant above that of his wife and Queen. Part of this note I am indebted for to M. Dacier.

She

She veils the torrent of her tearful eyes;
 And thus impassion'd to herself replies.
 Son of my love, and Monarch of my cares!
 What pangs for thee this wretched bosom bears!
 Are thus by *Jove* who constant beg his aid
 With pious deed, and pure devotion, paid?

V. 422. *She veils the torrent of her tearful eyes.*] *Dacier* observes that *Aristotle* in his third book of *Rhetoric* quotes this action of *Euryclea* as an instance of a *Paralogism* familiar to *Homer*; and again in his *Poetics* he cites it to the same purpose: A *Paralogism* consists in making use of false reasoning, and drawing a false consequence from true premises: "All men, says *Aristotle*, are naturally persuaded " that where such a thing is, or is done, such another must happen; we may therefore make them easily believe that if the last is, the first must consequently be; but in reality, the latter which " we lay down as truth being often false, the former is so more frequently, for it does not follow, that because one thing is, another " must necessarily be; but because we are persuaded of the truth of " the latter, we conclude falsely, that the former is also true." The Reader will enter into the meaning of *Aristotle*, and understand what a *Paralogism* is, by an example of it; for instance, if we were to prove a man to be in love, we bring it as an argument that he is pale: now this is a false reasoning or *paralogism*, because a person may be pale from other reasons than love. Thus in the instance of *Euryclea*, "*Homer* (says *Aristotle*) imposes upon his Reader, by mentioning a sign that is known, to draw a consequence from it, to " prove a thing that is not known;" that is, *Homer* endeavours to prove that the whole story concerning *Euryclea* is true, and that she really hid her eyes when she wept, because this is a consequence of passion, and because it is natural for persons to conceal their eyes with their hands while they weep. This also is a *Paralogism*, for every syllable concerning *Euryclea* may be a fiction of the Poet, tho' such a gesture is natural to a person in her circumstances; the imposition consists in this, namely, in the art of the Poet, in endeavouring to deceive us into a belief, that because persons when they weep conceal their eyes, therefore it is true that *Euryclea* thus actually wept; the latter may be evidently false, tho' the former may be true; *Aristotle* brings this practice of *Homer* as an example to all Poets how to tell lies as they ought, or agreeably.

He never dar'd defraud the sacred fane,
 Of perfect Hecatombs in order slain:
 There oft implor'd his tutelary pow'r, 430
 Long to protract the sad sepulchral hour;
 That form'd for empire with paternal care,
 His realm might recognize an equal heir.
 O destin'd head! The pious vows are lost;
 His God forgets him on a foreign coast! 435
 Perhaps, like thee, poor guest! in wanton pride
 The rich insult him, and the young deride!
 Conscious of worth revil'd, thy gen'rous mind
 The friendly rite of purity declin'd;

V. 434. ——— The pious Vows are lost;

His God forgets him ———]

Euryclæa we see is astonish'd to find that a person who is remarkable for his piety should be unfortunate; the age was not enlighten'd enough to know that calamity is often a proof of virtue, and a trial, not a punishment. *Maximus Tyrius*, the *Platonic*, 22. *dissert.* excellently explains this subject: "Who (says that Author) can deny *Ulysses* to be a man of piety? *Jupiter* remembers him, *Minerva* loves him, *Mercury* guides him, *Calypso* is enamour'd with him, and *Leucothea* saves his life! Who then can deny but that Heaven try'd him with all his afflictions, that he might appear to be, and deserve to be called a good man? this is the reason why he suffer'd at *Troy*, from the Suitors, by the *Cyclops*, by *Circe*, and by shipwreck; this is the reason why he wander'd as a vagabond, and a beggar, that he was half naked, that he was struck and insulted, and suffer'd a thousand insolencies from the riots of the Suitors: It was the favour and love of Heaven that brought him into all these afflictions, and not the anger of *Neptune*." When a good man suffers, Heav'n frequently chuses him out as an Heroe, who knows how to behave bravely in the day of adversity; and this is agreeable to true Theology.

BOOK XIX. *HOMER'S ODYSSEY.* 215

My will concurring with my Queen's command, 440

Accept the bath from this obsequious hand.

A strong emotion strikes my anguish'd breast;

In thy whole form *Ulysses* seems express'd:

Of all the wretched harbour'd on our coast, 445

None imagin'd e'er like thee my master lost.

Thus half discover'd thro' the dark disguise,

With cool composure feign'd, the Chief replies:

You join your suffrage to the publick vote;

The same you think, have all beholders thought. 450

He said: replenish'd from the purest springs,

The laver strait with busy care she brings:

In the deep vase, that shone like burnish'd gold,

The boiling fluid temperates the cold.

Mean-time revolving in his thoughtful mind 455

The scar, with which his manly knee was sign'd;

V. 444. *In thy whole form Ulysses seems express'd, &c.*] *Homer* continually draws his reflections from the present object: *Penelope*, at the sight of this distressed and ill cloath'd stranger, breaks out into a tender sentiment, and cries, "Perhaps my *Ulysses* is such as "he!" for thus *Eustathius* applies the expression, ὁ τοῦτος ἢν φύσει ἀλλὰ διὰ καίμων; that is, "he was not such by nature, "but misfortune:" But if we understand it of a bodily resemblance, the sentiment is still beautiful, and the Reader cannot without pleasure see *Penelope* deceiv'd in comparing *Ulysses* with *Ulysses*. *Dacier*.

V. 448. ——— *the Chief replies.*] This is very artful in *Ulysses*: If he had deny'd the resemblance, it might have given suspicion; he therefore confesses it, and by confessing it persuades *Euryclia* that he is not the real *Ulysses*. *Dacier*.

His

His face averting from the crackling blaze,
 His shoulders intercept th' unfriendly rays.
 Thus cautious in th' obscure he hop'd to fly
 The curious search of *Euryclea's* eye.
 Cautious in vain! nor ceas'd the dame to find
 The scar, with which his manly knee was sign'd.

460

This

V. 457. *His face averting from the crackling blaze.*] The reason why *Ulysses* turns toward the darkness is to avoid discovery, and that *Euryclea* might not examine him too curiously: but this is not the whole design of *Homer*; the Poet thus describes *Ulysses* to give probability to the future story; for as *Eustatbius* judiciously remarks, it is from this action alone that the fainting of *Euryclea*, her laying her hand on the chin of *Ulysses*, his seizure of her throat to hinder her from discovering him, escape the notice of *Penelope*; *Ulysses* is seated out of view, and withdrawn from observation. *Dacier*.

V. 461. *Cautious in vain! nor ceas'd the dame to find
 The scar ———]*

This story concerning the wound of *Ulysses*, may, I fear, in some parts of it, seem somewhat tedious; it may therefore be necessary to shew that it is introduc'd with judgment; and though not intirely entertaining, yet artful.

Aristotle in the eighth Chap. of his *Poetics*, speaking of the unity of the action of the *Odyssey*, mentions this wound of *Ulysses*. *Homer*, says he, who excell'd other Poets in all respects, seems perfectly to have known this defect, (*viz.* that all the actions of an Heroe do not constitute the unity of the action, but only such as are capable to be united with the fable) for in composing his *Odyssey*, he has not mention'd all the adventures of *Ulysses*: For example, he has not join'd the wound he receiv'd upon *Parnassus* with the account of his feign'd madness, when the *Greeks* assembled their army; for because one of them happen'd, it was neither necessary nor probable that the other should also happen; but he has inserted all that could have respect to one and the same action. *Monfieur Dacier* fully explains *Aristotle*; We have in this precept (observes that Author) two remarkable events in the life of *Ulysses*, his feign'd madness, and his wound receiv'd upon *Parnassus*: The Poet mentions the wound, but is silent about his madness: He saw that the latter had no connexion either

either

This on *Parnassus* combating the boar,
 With glancing rage the tusky savage tore.
 Attended by his brave maternal race, 465
 His granfire sent him to the sylvan chace,

either in truth or probability with the subject of his Poem, and therefore he says not a word of it; he has acted otherwise with respect to the wound receiv'd upon *Parnassus*: for altho' that wound was no more to the matter of his Poem, than the madness, yet he speaks of it, because he found an opportunity of inserting it so naturally into his principal action, that it becomes a necessary part of it, since it causes a remembrance of his Hero, that is, since it is the occasion of *Euryclea's* discovering *Ulysses*; so that this History which is here related at length is no foreign Episode, but a natural part of the subject, by being thus artfully united to it. This fully teaches us of what nature the different parts which a Poet uses to form one and the same action ought to be; namely, either necessary or probable consequences of one another, as the remembrance of *Ulysses* was of this wound: every adventure then that has not this connexion ought to be rejected as foreign, and as breaking the unity of the action: And therefore *Homer* took care not to interrupt the unity of his *Odyssey*, by the Episode of the feign'd madness of *Ulysses*; for that incident could not be produc'd by any that were necessary or proper to the Poem, nor produce any that had the least relation to it.

Bossu fully agrees with *Aristotle* and *Dacier*, and gathers from this Episode that some incidents which make not directly any part of the action or the fable may be inserted into a Poem, if those incidents are necessary to clear up any part of the fable or action.

This remembrance, or discovery by the wound, is mention'd in another place; see the twenty-first *Odyssey*. *Aristotle* in his seventeenth Chap. of the *Poetics*, prefers this remembrance to that there made to *Eumæus*; It is (observes that Author) here managed with more address and art; it is done without design, and seems a consequence of the story: There *Ulysses* himself discovers the wound: here it arises from the subject, and a series of incidents: there *Ulysses* has recourse to it, and it causes no surprize, because there is no great art in shewing a mark, which we are willing to have known. All remembrances therefore (says *Aristotle*) which produce their effects by design have little ingenuity: Whereas those which are brought about by chance, surprize us, and are instances of the Poet's art and address.

Autolycus the bold : (a mighty name

For spotless faith and deeds of martial fame:

Hermes

V. 467. *Autolycus* the bold : (a mighty name
For spotless faith ———]

This difficult passage is well explain'd by *Dacier* and *Eustathius* : The words are

ὅς ἀνθρώπος ἐκίκατο

Κλοπῆσύνῃ δ' ὅρκῳ τε ———

which literally run thus, " he surpass'd all men in swearing and stealing : " a terrible character ! if it were to be understood according to the letter : It has been imagin'd, that *Homer* commends *Autolycus* for his address in robbery, and making equivocal oaths ; like the person (says *Eustathius*) who made a truce with his Enemies for several days, and immediately went and ravag'd their territories by night, and defended it, by telling them that the truce was not made for the night but the day : or like the person mention'd by *Athenaeus*, who stole a fish, and gave it to his neighbour, and being question'd about it, swore, that he had it not himself, nor saw any other person steal it : but this is not the meaning of *Homer*, for he calls *Autolycus* ἱσθαλος or a good man, and adds that this κλοπῆσύνῃ καὶ ὅρκῳ, was the gift of a God. The truth is, the former word does not here signify theft, nor the latter perjury : the former signifies a laudable address in concealing our own designs, and discovering those of our enemies ; it consists in surprising them, when they least expect us, in beating up their quarters, carrying off their convoys, their provisions, and in short in all manner of stratagems, authoriz'd by the laws of war : ὅρκῳ signifies fidelity in observing an oath, and never violating the sanctity of it. *Plato* in his first book *de Repub.* makes it plain, that this is the sense of *Homer* : He there quotes this passage, and asserts that he is the best guardian of an army, who knows how to steal the counsels and enterprises of the enemy, τὰ τῶν πολεμίων κλέψαι βελύματα, καὶ τὰς ἄλλας πράξεις ; from this, it is there infer'd, that justice is a kind of chicanery (κλεψικὴ τις ἐν ὠφελείᾳ φίλων, καὶ βλάβῃ τῶν ἰχθρῶν) by which we serve our friends, and bring detriment to our enemies ; but the answer there given to this assertion is, ὃ μὰ τὸν Δία, or, by no means : It must be understood with some restriction : It is lawful to deceive an enemy in war, but in common life criminal. The qualities therefore that *Homer* commends in *Autolycus*, are his dexterity in discovering, penetrating

Hermes his Patron-god those gifts bestow'd,
 Whose shrine with weanling lambs he wont to load.) 470
 His course to *Ithaca* this Hero sped,
 When the first product of *Laertes'* bed
 Was new disclos'd to birth; the banquet ends,
 When *Euryclea* from the Queen descends,
 And to his fond embrace the bade commends. 475
 "Receive, she cries, your royal daughter's son;
 "And Name the blessing that your pray'rs have won.

Then

penetrating and preventing the designs of his enemies, and the religious observance of his oaths, and no theft and perjury; *Eustathius* explains *Homer* by adding *κληροσύνην ὃ κακὴν, ὄρκον ὃ φάυλον*.

V. 469. *Hermes his Patron-god those gifts bestow'd.*] The reason why *Homer* attributes these gifts to *Mercury* is, because he was the president of secrecy, or of all things that are acted with a desire of concealment. He is also the God of speech, it therefore appertain'd to that Deity to guard the verity of it, in particular of oaths, being the president of speaking. *Dacier*.

V. 476. "Receive, she cries, your royal daughter's son, &c.] We have here an ancient custom observ'd by the *Greeks*: The child was placed by the father upon the grandfather's knees, as a token that a grandchild was the most agreeable present that a son could make to a father. That this was an antient custom is evident from the *Iliad*.

— τυγερὰς δ' ἐπιτέλειε' Ἐρινός
 μή ποτε γέναισιν οἷσιν ἐφίσσινδαι φίλον υἱόν
 Ἐξ ἐμῶν γεγαῶτα —

That is, the father of *Phœnix* imprecated the furies, that *Phœnix* might never have a son to place upon his grandfather's knees.

It has been already remark'd that it was customary in *Greece* for the parents to name the child; here the grandfather names *Ulysses*: but this is done by permission of the parents, for *Autolycus* bids them give the name.

Γαμβρός ἐμὸς θυγάτηρ τε τίθειθ' ὄνομ'.

Then thus the hoary Chief; " My victor arms

" Have aw'd the realms around with dire alarms :

" A sure memorial of my dreaded fame 480

" The boy shall bear ; *Ulysses* be his name !

" And when with filial love the youth shall come

" To view his mother's soil, my *Delphic* dome

" With gifts of price shall send him joyous home. }

Lur'd with the promis'd boon, when youthful prime 485

Ended in man, his mother's natal clime

Ulysses fought ; with fond affection dear

Amphithea's arms receiv'd the royal heir :

Her antient * Lord an equal joy posselt ; *Autolycus.*

Instant he bade prepare the genial feast : 490

A steer to form the sumptuous banquet bled,

Whose stately growth five flow'ry summers fed :

His sons divide, and roast with artful care

The limbs ; then all the tasteful viands share.

Nor ceas'd discourse (the banquet of the soul) 495 }

'Till *Phæbus* wheeling to the western goal

Reign'd the skies, and night involv'd the pole. }

Their drooping eyes the slumb'rous shade oppress,

Sated they rose, and all retir'd to rest.

Ulysses was call'd *Ὀδυσσεύς*, from *Ὀδύσσω*, *Iraſcor* ; implying (ſays *Enſtathius*) that many hated, or were enraged at, *Autolycus*, for the miſchiefs he had done by his art in war, ἐν τῷ μίονος διὰ κλεπτοσύνης ; that is in other words, *Autolycus* call'd *Ulyſſes* *Ὀδυσσεύς* from the terror he had been to his enemies.

Soon

Soon as the morn, new-rob'd in purple light, 500
 Pierc'd with her golden shafts the rear of night ;
 Ulysses, and his brave maternal race
 The young *Autolyci*, assay the chace.
Parnassus, thick perplex'd with horrid shades,
 With deep-mouth'd hounds the hunter troop invades ; 505
 What time the sun, from ocean's peaceful stream,
 Darts o'er the lawn his horizontal beam.
 The pack impatient snuff the tainted gale ;
 The thorny wilds the wood-men fierce assail :
 And foremost of the train, his cornel spear 510
 Ulysses wav'd, to rouse the savage war.
 Deep in the rough recesses of the wood,
 A lofty copse, the growth of ages stood :
 Nor winter's boreal blast, nor thund'rous show'r,
 Nor solar ray, cou'd pierce the shady bow'r, 515
 With wither'd foliage strew'd, a heapy store !
 The warm pavilion of a dreadful boar.
 Rous'd by the hounds and hunters mingling cries,
 The savage from his leafy founder flies :
 With fiery glare his sanguine eye-balls shine, 520
 And bristles high impale his horrid chine.
 Young *Ithacus* advanc'd, defies the foe,
 Poising his lifted lance in act to throw ;
 The savage renders vain the wound decreed,
 And springs impetuous with opponent speed ! 525

His tusks oblique he aim'd the knee to goar ;
 Aslope they glanc'd, the finewy fibres tore,
 And bar'd the bone : *Ulysses* undismay'd,
 Soon with redoubl'd force the wound repay'd ;
 To the right shoulder joint the spear apply'd : 530
 His further flank with streaming purple dy'd :
 On earth he rush'd with agonizing pain ;
 With joy, and vast surprize, th' applauding train
 View'd his enormous bulk extended on the plain.
 With bandage firm *Ulysses'* knee they bound ; 535
 Then chaunting mystic lays, the closing wound

Of

V. 536. *Then chaunting mystic lays, the closing wound
 Of sacred melody confess'd the force.*]

This is a remarkable instance of the antiquity of that idle superstition of curing wounds by incantation or charms : yet *Homer* is no way blameable for mentioning it ; he wrote according to the opinion of the age, which whether true or false vindicates him as a Poet. Indeed almost all other Poets have spoken more boldly than *Homer* of the power of incantations ; thus *Virgil*,

*Carmina vel caris possunt deducere lunam,
 Car minibus Circe socios mutavit Ulyssæi,
 Frigidus in pratis cantando rumpitur anguis.*

But we may defend *Homer* from *Pliny*, who has thought this point, viz. whether charms are available physically, worthy of a serious discussion ; he refers to this passage in his natural History, lib. 28. cap. 1. *Dixit Homerus profluvium sanguinis vulnerato semine Ulyssæm inhibuisse carmine, Theophrastus, Ischiadicis sanar, Cato prodidit Luxatis membris carmen auxiliari, Varro Podagricis. Attalus* affirms, that if a man chance to spy a scorpion, and pronounce the word *duo*, it will lie still, and never shoot his sting. I think these grave Authors outdo even the fictions of Poets ; and I hardly believe that any of them would have ventur'd to provoke a serpent trusting to the charm. But

we

Of sacred melody confess'd the force ;
 The tides of life regain'd their azure course.
 Then back they led the youth with loud acclaim ;
Autolycus, enamour'd with his fame, 540
 Confirm'd the cure : and from the *Delphic* dome
 With added gifts return'd him glorious home.
 He safe at *Ithaca* with joy receiv'd,
 Relates the chace, and early praise atchiev'd.
 Deep o'er his knee inseam'd, remain'd the scar : 545
 Which noted token of the woodland war
 When *Euryclea* found, the ablution ceas'd ;
 Down dropp'd the leg, from her slack hand releas'd ;

we are to understand this charm not merely as a form of words, but as join'd with musical notes, and then it may appear more rational : for the cure of the *Sciatica*, *Theophrastus* commends the *Phrygian* music, and *A. Gellius* for giving ease to it ; but adds, ut *Memoria præditum est*. *Apollonius* in his book *de Miris*, affirms from *Theophrastus*, that Music cures many diseases both of mind and body, κατὰ πρὸς λυποθυμίας, φόβος, καὶ τὰς ἐπὶ μακρὸν γυγνομένας τῆς διανοίας ἐκστάσεις, ἵαται δὲ κατὰ ὕλησις ἰσχυρά καὶ ἐπιληψίαν. And the same Author affirms, that many in his time, especially the *Thebani*, used the pipe for the cure of several sicknesses, which *Galen* calls κατὰ λυτὴν τὸ τόπον, super loca affecta tibid canere ; or loca dolentia decimare. I will not affirm that such charms of music have no power in some maladies ; every one knows what an effect the harp of *David* had over the spirits of *Saul* ; but we have either lost, or not yet found out the art : A natural reason may be assign'd for it ; (for as the musical notes move the air, so the air moves the inward spirits, and the humours of the body, which are the seat of diseases ; so that by this new motion they may be condensed, rarified, dissipated or expell'd, according as they are agitated or influenc'd by the concussion of the musical notes ; but however this be, if other Poets may say that charms have power to stop the rivers in their courses, *Homer* is not to be condemned for ascribing the power of stopping blood to incantations. See *Mr. Cowley's Notes on the first book of his Davideis*.

The mingled fluids from the vase redound ;
 The vase reclining floats the floor around ! 550
 Smiles dew'd with tears the pleasing strife express
 Of grief, and joy, alternate in her breast.
 Her flutt'ring words in melting murmurs dy'd ;
 At length abrupt — my son ! — my King ! — she cry'd.
 His neck with fond embrace infolding fast, 555
 Full on the Queen her raptur'd eye she cast,
 Ardent to speak the Monarch safe restor'd :
 But studious to conceal her royal Lord,
 Minerva fix'd her mind on views remote,
 And from the present blis abstracts her thought. 560

V. 554. — abrupt — my son ! — my King ! — she cry'd.] It may seem incredible that this dialogue between *Ulysses* and *Euryclia* could be held in the presence of *Penelope*; and she not hear it: How is this to be reconcil'd to probability? I will answer in the words of *Eustatius*: The Poet, says he, has admirably guarded against this objection; it is for this reason that he mentions the falling of *Ulysses's* leg into the water, the sound of the vessel from that accident, the overturning of it, and the effusion of the water: all these different sounds may easily be supposed to drown the voice of *Euryclia*, so as it might not be heard by *Penelope*; it is true, she could not but observe this confusion that happen'd while *Euryclia* washes; but the age of *Euryclia* might naturally make her believe that all this happen'd by accident thro' her feebleness, and *Penelope* might be persuaded that it was thus occasion'd, having no reason to suspect the truth: besides, what is more frequent on the Theatre than to speak to the audience, while the persons on the stage are supposed not to hear? In reality, it is evident that *Ulysses* and *Euryclia* were at a proper distance from *Penelope*, probably out of decency while the feet were washing; for as soon as that office is over, *Homer* tells us that *Ulysses* drew nearer to the fire where *Penelope* sat, that he might resume the conference.

Αὐτὴς αἶψ' ἀσσοτέρῳ κυρὸς ἔλατο δίφρον Ὀδυσσεύς.

His

His hand to *Euryclæa's* mouth apply'd,
 Art thou foredoom'd my pest? the Heroe cry'd:
 Thy milky founts my infant lips have drain'd;
 And have the Fates thy babbling age ordain'd
 To violate the life thy youth sustain'd? 565
 An exile have I told, with weeping eyes,
 Full twenty annual suns in distant skies:
 At length return'd, some God inspires thy breast
 To know thy King, and here I stand confess.
 This heav'n-discover'd truth to thee consign'd, 570
 Reserve, the treasure of thy inmost mind:
 Else if the Gods my vengeful arm sustain,
 And prostrate to my sword the Sutor train:
 With their lewd mates, thy undistinguish'd age
 Shall bleed a victim to vindictive rage. 575
 Then thus rejoind the dame, devoid of fear:
 What words, my son, have pass'd thy lips severe?
 Deep in my soul the trust shall lodge secur'd,
 With ribs of steel, and marble heart immur'd.

V. 578. *Deep in my soul the trust shall lodge secur'd.* Phutarch
 in his treatise upon *Garrulity* observes, that *Ulysses* and every person
 that had relation to him were remarkable for their taciturnity: they
 had all profited under so great a master of secrecy as *Ulysses*: It is
 practis'd by his wife, his son, and his nurse; his very companions,
 who attended him in his voyages, possess'd this virtue in so eminent
 a degree as to suffer themselves to be dash'd in pieces by the *Cyclops*,
 rather than discover him to that giant. The moral that we are to
 gather from this fable is, that the safety of Princes' Councils consists
 in secrecy. *Deair.*

When heav'n, auspicious to thy right avow'd,
 Shall prostrate to thy sword the Sutor-crowd;
 The deeds I'll blazon of the menial fair;
 The lewd to death devote, the virtuous spare.

Thy aid avails me not, the Chief reply'd;
 My own experience shall their doom decide;
 A witness-judge precludes a long appeal:
 Suffice it thee thy Monarch to conceal.

He said: obsequious with redoubl'd pace,
 She to the fount conveys th' exhausted vase:
 The bath renew'd, she ends the pleasing toil
 With plenteous unction of ambrosial oil.

Adjusting to his limbs the tatter'd vest,
 His former seat receiv'd the stranger guest;
 Whom thus with pensive air the Queen address.

Tho' night, dissolving grief in grateful ease,
 Your drooping eyes with soft oppression seize;
 A while, reluctant to her pleasing force,
 Suspend the restless hour with sweet discourse.
 The day (ne'er brighten'd with a beam of joy!)

My menials, and domestic cares employ; 600

V. 591. *With plenteous unction* —] We are not to imagine that this custom of anointing the feet was an instance of luxury; it prevail'd over the oriental world solely out of necessity, to avoid offensiveness in those hot regions. This custom prevail'd many ages after Homer, and we have an instance of it in the woman who wash'd the feet of our Lord and Saviour with tears, and anointed them with oil. This place is a plain proof that oil was used after washing the feet as well as after bathing.

And,

And, unattended by sincere repose,
 The night afflicts my ever-wakeful woes:
 When nature's hush'd beneath her brooding shade,
 My echoing griefs the starry vault invade.
 As when the months are clad in flow'ry green, 605
 Sad *Philomel*, in bow'ry shades unseen,

To

V. 606. *Sad Philomel, &c.*] This passage is thus explain'd by *Eustathius*. The simile is not only introduced to express the sorrow of *Penelope*, but the nature of it: It is not so much intended to illustrate her grief, as her various agitations and different thoughts compared to the different accents in the mournful song of the nightingale; for thus *Homer* applies it.

Ὡς καὶ ἰμοὶ διχα θυμὸς ὀρίσται ἰδὲ καὶ ἰδὲ.

Eustathius adds, that *Homer* relates this story very differently from later Authors: He mentions nothing of *Progne*, *Tereus*, or *Pandion*, unless that name be the same with *Pandareus*; *Itylus* likewise is by them call'd *Itys*. The story is thus, according to these writers: *Philomela* was the wife of *Tereus* King of *Thrace*; she had a sister nam'd *Progne*, whom *Tereus* ravish'd and cut her tongue out, that she might not discover the crime to *Philomela*; but *Progne* betray'd it by weaving the story in a piece of embroidery; upon this *Philomela* slew her own son *Itys* or *Itylus*, and serv'd up his flesh to the table of her husband *Tereus*; which being made known to him he pursues *Philomela* and *Progne*, who are feign'd to be chang'd into birds for their swift flight into *Athens*, by which they escap'd the revenge of *Tereus*. *Philomela* is fabled to be turn'd into a nightingale, and *Progne* into a swallow; it being observed by *Pausanias*, that no swallow ever builds in *Thrace*; or nightingale is ever seen there, as hating the country of *Tereus*. But *Homer* follows a different history: *Pandareus* son of *Merops* had three daughters, *Meropè*, *Cleothera*, and *Aëdon*: *Pandareus* married his eldest daughter *Aëdon* to *Zetbus* brother of *Amphion*, mentioned in the eleventh *Odyssey*; she had an only son nam'd *Itylus*; and being envious at the numerous family of her brother in law *Amphion*, she resolves to murder *Amaleus* the eldest of her nephews; her own son *Itylus* was brought up with the children of *Amphion*, and lay in the same bed with this *Amaleus*. *Aëdon* directs her son *Itylus* to absent himself one night from the bed, but he forgets her orders; at the time determin'd, she conveys her self into the apartment, and murders her

own

To vernal airs attunes her varied strains ;
 And *Itylus* sounds warbling o'er the plains :
 Young *Itylus*, his parents darling joy !
 Whom chance missed the mother to destroy : 610
 Now doom'd a wakeful bird to wail the beauteous boy.
 So in nocturnal solitude forlorn,
 A sad variety of woes I mourn !
 My Mind reflective, in a thorny maze
 Devious from care to care incessant strays. 615
 Now, wav'ring doubt succeeds to long despair ;
 Shall I my virgin nuptial vow reverse ;
 And joining to my son's my menial train,
 Partake his councils, and assist his reign !
 Or, since mature in manhood, he deplors 620
 His dome dishonour'd, and exhausted stores ;
 Shall I, reluctant ! to his will accord ;
 And from the Peers select the noblest Lord ;
 So by my choice avow'd, at length decide
 These wasteful love debates, a mourning bride ? 625
 A visionary thought I'll now relate,
 Illustrate, if you know, the shadow'd fate.
 A team of twenty geese (a snow-white train !)
 Fed near the limpid lake with golden grain,

own son *Itylus*, by mistake, instead of her nephew *Amaleus* : upon this, almost in distraction, she begs the Gods to remove her from the race of humankind ; they grant her prayer, and change her into a nightingale.

Amuse

Amuse my penfive hours. The bird of *Jove* 630
 Fierce from his mountain-cyrie downward drove; q over P
 Each fav'rite fowl he pounc'd with deathful sway, and 10
 And back triumphant wing'd his airy way. 10
 My pitying eyes effus'd a plenteous stream,
 To view their death thus imag'd in a dream: 635
 With tender sympathy to sooth my soul,
 A troop of matrons, fancy-form'd, condole.
 But whilst with grief and rage my bosom burn'd,
 Sudden the tyrant of the skies return'd:
 Perch'd on the battlements he thus began, 640
 (In form an eagle, but in voice a man.)
 O Queen! no vulgar vision of the sky
 I come, prophetic of approaching joy:
 View in this plummy form thy victor Lord;
 The geese (a glutton race) by thee deplor'd, 645
 Portend the Suitors fated to my sword.
 This said, the pleasing feather'd omen ceas'd.
 When from the downy bands of sleep releas'd,
 Fast by the limpid lake my swan-like train
 I found, insatiate of the golden grain. 650
 The vision self explain'd (the Chief replies)
 Sincere reveals the sanction of the skies:
Ulysses speaks his own return decreed;
 And by his sword the Suitors sure to bleed.
 Hard is the task, and rare, the Queen rejoind, 655
 Impending destinies in dreams to find:
 Immur'd

Immur'd within the silent bow'r of Sleep,
 Two portals firm the various phantoms keep :
 Of iv'ry one ; whence flit to mock the brain,
 Of winged Lies a light fantastic train : 660
 The gate oppos'd pellucid valves adorn,
 And columns fair incas'd with polish'd horn :

V. 657. *Immur'd within the silent bow'r of sleep, &c.*] This seems to be a bold fiction, and Commentators have labour'd hard to shew the reason of it : Some imagine, that by the horn is meant a tunic of the eye, which is call'd horny ; and that the ivory represents the teeth ; and that by these allusions the Poet intended to express that what we hear spoken may be false, but what we see must infallibly be true : that is, according to this fable, the ivory gate emits falsehood, that of horn, truth. Others explain *Homer* by referring to the nature of horn and ivory, horn being pervious to the sight, and ivory impenetrable. *Dacier*, from *Eusebius*, gives us a very different solution ; by horn which is transparent *Homer* means the air, or heavens which are translucent ; by ivory, he denotes the earth which is gross and opaque : Thus the dreams which come from the earth, that is, thro' the gate of ivory, are false ; those from heaven, or thro' the gate of horn true. But it may be thought that there are no grounds, from the words of *Homer*, for such an interpretation. I imagine that this fable is built upon a real foundation, and that there were places call'd the gates of falsehood and truth : *Diodorus Siculus* in his second book describing the ceremonies concerning the dead, mentions the gates of oblivion, of hatred and lamentation ; and then adds, that there are other gates in the same place ; namely, in *Memphis* in *Aegypt*, that are called the gates of verity, near which there is a statue of justice without an head ; now *Homer* in the twenty-fourth *Odyssey* places the region of dreams in the way to the infernal shades, and it is past dispute that he borrows all these fables of *Styx*, *Cocytus*, (that is, of the gates of hatred, lamentation,) &c. from *Aegypt*, and places them in hell, after *Orpheus*, who adapted all his ceremonies according to the rites of burial observ'd at *Memphis*, as *Diodorus* fully proves : if therefore he borrows the fable of the gates of oblivion, &c. from *Aegypt*, why may he not the story of the gates of falsehood and verity ? especially since he takes his whole relation concerning hell from the customs of the *Aegyptians*, and this region of dreams is placed by him in the passage to hell : It may therefore not be impossible but this story of the gates of sleep, may have a real foundation, and be built upon the customs of the *Aegyptians*.

Where

Where images of truth for passage wait,
 With visions manifest of future fate.
 Not to this troop, I fear, that phantom soar'd, 665
 Which spoke *Ulysses* to his realm restor'd;
 Delusive semblance! ——— But my remnant life
 Heav'n shall determine in a gameful strife:
 With that fam'd bow *Ulysses* taught to bend,
 For me the rival archers shall contend. 670
 As on the list'd field he us'd to place
 Six beams, oppos'd to six in equal space:
 Elanc'd a-far by his unerring art,
 Sure thro' six circlets flew the whizzing dart.
 So, when the sun restores the purple day, 675
 Their strength and skill the Suitors shall assay:
 To him the spousal honour is decreed,
 Who thro' the rings directs the feather'd reed.
 Torn from these walls (where long the kinder pow'rs
 With pomp and joy have wing'd my youthful hours!) 680
 On this poor breast no dawn of bliss shall beam;
 The pleasure past supplies a copious theme
 For many a dreary thought, and many a doleful dream! }
 Propose the sportive lot, the Chief replies,
 Nor dread to name your self the bowyer's prize: 685
Ulysses will surprize the unfinish'd game
 Avow'd, and falsify the Suitors' claim.
 To whom with grace serene the Queen rejoin'd:
 In all thy speech what pleasing force I find!

O'er my suspended woe thy words prevail, 690

I part reluctant from the pleasing tale.

But heav'n that knows what all terrestrials need,

Repose to night, and toil to day decreed :

Grateful vicissitude ! Yet me withdrawn,

Wakeful to weep and watch the tardy dawn 695

Establish'd use enjoins ; to rest and joy

Estrang'd since dear *Ulysses* sail'd to *Troy* !

Mean-time instructed is the menial tribe

Your couch to fashion as your self prescribe.

Thus affable, her bow'r the Queen ascends ; 700

The sov'reign step a beauteous train attends ;

There imag'd to her soul *Ulysses* rose ;

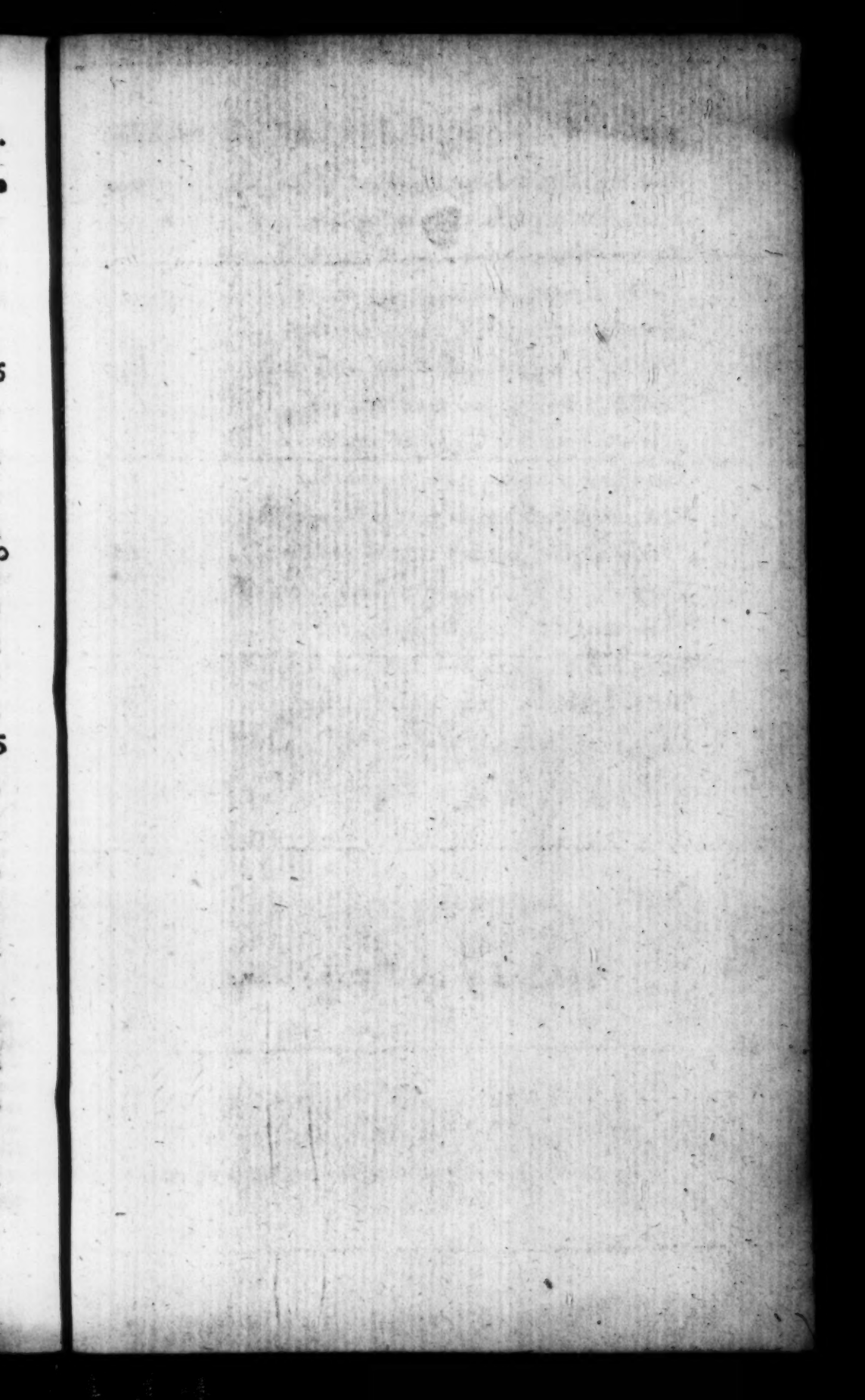
Down her pale cheek new streaming sorrow flows :

'Till soft oblivious shade *Minerva* spread,

And o'er her eyes ambrosial slumber shed. 705

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The End of the Fourth Volume.



1. The first part of the document is a letter from the President of the United States to the Congress, dated January 1, 1801. It contains a report on the state of the Union and the progress of the government during the year.